Samarangana-Sutradhara Pt. II

ROYAL PALACE

AND

ROYAL ARTS

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Royal Edition **Price Rs. 36.00**

Foreword

Dr. D. N. Shukla, Professor and Head of the Department of Sanskrit has requested me to write a foreword to his new edition of 'Hindu Canons of Painting' under the renovated caption : Royal Arts—Yantras and Citras. Dr. Shukla moved to this University in 1959 from the University of Gorakhpur when Shri B. N. Jha was the Vice-Chancellor of that University. The latter's preface to this work is an eloquent testimony to Dr. Shukla's scholarship. He is the third Professor of Sanskrit (after Dr. Woolner and Dr. Laxman Swarup) at this University, and ever since he joined, he has been at pains to maintain the glorious traditions of the University in this field, by his dedicated pursuit of learning. His scholarly works on the subjects hither-to-univestigated—The Technical Sciences and Fine Arts (Vastu-Silpa-Citra-Sastra) and his depth of traditional learning, and eloquent tributes paid to his outstanding work by savants like the late N. V. Gadgil, M. M. Dr. V. V. Mirashi and Dr. J. N. Banerjea are enough to establish the high merit which his contributions have won in the domain of Indology and recent research in Sanskrit Literature. All this does him credit, as also to this seat of learning which he is trying to serve with such distinction.

It is novel as also significant that Dr. Shukla has equated the six-fold Fine Arts with six-fold Vedangas and six-fold Darsanas.

The University of Panjab is anxious to help such projects, like the History of Silpasastra, and I am sure that Dr. Shukla would be able to complete and conclude this stupendous project of Ten Volumes. The University Grants Commission and the Central Sanskrit Board are extending their patronage to get such works edited and printed and ensure high standards of production.

I have great appreciation for the notable and distinctive work done by Dr Shukla in this direction and trust that it will add do the glory of India's ancient Cultural Heritage.

Panjab University, Chandigarh.
September 4, 1967

SURAJ BHAN,
Vice-Chancellor

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September 4, 1967

SURAJ BHAN,
Vice-Chancellor

PREFACE

Dr. D. N. Shukla has requested me to write a short introduction to his book, which is being produced after considerable pains taken over it. I do so not out of consideration for the fact that he happens to be a distinguished member of the Department of Sanskrit in this University, with which I have an official connection, but due to the fact that I have known Dr. Shukla for years before, as a profound scholar who perseveringly pursued study and research in fields hitherto unexplored. I have had occasion not only to glance through, but to review in detail his work, Bharatiya Vastu-Sastra (Hindu Science of Architecture), which I regard as a very solid piece of work, and an original contribution to the existing knowledge on this subject. In order to produce this work he was subsidized by the Government of U. P. and the Central University Grants Commission. He received help from both these places out of consideration of the merit of the work.

The subject, Hindu Canons of Painting, which is the theme of the present volume, is another topic hithertofore inadequately explored. But it is nevertheless the most fascinating branch of a study, which will add to the existing knowledge of the subject of Indology. It is not merely an account of the remains and monuments so well described in some of the well known books on the subject, but it purports to attack the subject. from a researcher's standpoint, with a view to bring out the evolution of Hindu Canons of Painting. The 'how' and 'why' of the problems have been exceedingly well dealt with, with a view to establishing that the whole process has been rational and progresssive, developing in fineness and complexity with the passage of time,

Although Dr. Shukla has many works to his credit, I am not inclined to think that he has come to the dead end of his authorship. I hope there will be yet many more new channels in the evolution of human thought, which will be dealt with by him as a profound scholar in the years to come.

B. N. JHA
Vice-Chancellor
University of Gorakhpur,

1958

INTRODUCTION

My **Vastusastra Volume** I—Hindu Science of Architecture with especial reference to Bhoja' s *Samarangana-Sutradhara* (an extended study of my Ph. D. Thesis—'A study of Bhoja's Samarangana-Sutradhara—a treatise on the science of art and architecture)' and **Vastusastra Volume** II—Hindu Canons of Iconography and Painting (an extended study of my D. Litt, Thesis—"Foundations and Canons of Hindu Iconography and Painting") are well known to the scholarly world Both these works were published with the help of the publication grants from U. G. C. under the renowned chairmanship of Shri C. D. Deshmukh, who was all for such Sanskrit researches which were hither-to-uninvestigated.

As opined by the late Gadgil, such works should be excellently printed and edited, I regret to say that in these days there are no sources, no patronage and no encouragement; hence the lacunas in printing are bound to continue.

Now let me come to this work. Since the copies of the vol. II were limited and they are now going to be exhausted and it is not possible to get them reprinted so soon. Further, for the general welfare of the students, such big volumes are not easily procurable. I am, therefore, going to publish this volume in two editions with reference the Royal Arts—the Fine Arts, one for students and the other for Libraries and Institutions under the renovated caption :—

Royal Arts—Yantras and Citras

Samarangana-sutradhara Pt. II. Royal Palace and Royal Arts. respectively. Some portion on Royal Palace from Volume I and the full portion on Painting from Volume II are being incorporated in this edition. The new material on Fine Arts—Music, Dance-Drama, Poetry, Architecture and Sculpture-Iconography is being added in the **Supplement** Pt. III. This supplement is the outcome of my Presidential Addresses as given during Golden Jubilee celebrations of

Akhila Sanskrit Sahitya-Sammelan—Lalit Kala Parishad; All India Oriental Conference (Gauhati Session)—Technical Sciences and Fine Arts Section and Seminar on Dhvani, as arranged by Kuruksetra University, Sanskrit Department.

The student edition comprises only five parts: Royal Palace i.e. Palace-architecture alongwith the Palace-equipment and Palace-pleasures i.e. Yantras (Pt. I); Citralaksanam—Hindu Canons of Painting (Pt. II); The Supplement of Fine Arts (Pt. III); The Technical Terms, the Index (Part.IV) and the Appendices—Charts, Sketches and Illustrations (Pt. VII). In the Royal Edition, two more parts i e. **An anthology of Citralaksanam and Vastu-silpa-citra-padavali** Pts. V & VI are appended to make it exhaustive and full as a reference book for further researches on this fascinating branch of Indology. With this general introduction let me come to Hindu Canons of Painting (Pt. II).

This extended study has brought me in closer contact with practically all the principal texts dealing with this side-branch of *Vastu-sastra*, the *Citra-vidya*. A study of these texts inspired me first to work out a compilation of the Citralaksanam, under as many as twenty one headings, exhausting practically all the canons which the ancient masters had evolved. It is expected that this compilation simply not only mirrors the ancient canons of pictorial art but also gives us a valuable information on the development in this fascinating domain of Indian art.

The present dissertation will, therefore, mainly confine itself to the exposition of the material of the compilation under scientific headings of the pictorial art and an attempt will also be made to make use of the contemporary studies and exposition thereof, by some of the noted exponents of Indian art. The first and foremost honoured name, among them, goes to Dr. Kramrisch who took the pioneering lead in studying the pioneer work on the subject, the Visnudharmottaram Pt. III (vide her translation of, and Introduction to, the said treatise). Other scholars, to whose works, references are made, are Percy Brown, Dr. Raghavan, Sri Sivaramamurty and Dr. Moti

Chand, and the writer takes this opportunity to express his profound sense of gratitude as the works of these scholars have helped him to treat this very difficult subject in a most scientific and lucid manner to enable even a popular reader to understand and appreciate our classical heritage, India's past.

It would not be a vain claim to remark that it is for the first time in the contemporary Indological Studies that a systematic presentation of this technical subject, 'Hindu Canons of Painting', is being presented before the scholarly world for their sympathetic evaluation of the efforts, the present writer has been making for so many years to fathom the vast ocean of the Vastusastra—vide his publications under the general caption भारतीय वास्तु-शास्त्र of which Citralaksana is an important channel.

With this general introduction to this work, let us say a few words on the different topics dealt with in the different chapters ahead. Here at the very outset it may be pointed out that this work may be viewed from two broad angles, the canons (the subject matter of the first eleven chapters) and the monuments, the representations thereof, the theme of the last chapter—'An outline History of Indian Painting' the latter including the exuberance of the pictorial references in the Kavya literature which, according to the dictum, 'Literature is the mirror of society,' represents the popular cultivation of this fine art in public and palaces alike.

Let us begin with the subjects of the first eleven chapters forming the body of the major portion of the work.

According to our angle of treatment, the first and foremost consideration has been given to the principal texts on Painting such as the *Visnudharmottaram*, the *Samarangana-Sutradhara*, the *Aparajita-prccha*, the *Abhilasitartha-Cintamani* (or *Manasollasa*) and the *Silpratna*, wherein a brief review of all these works along with two more (as per Dr. Raghavan's article) has been attempted, thus laying the foundation of the *Citra-śāstra*.

The second chapter deals, in the first place, with the position that painting occupies in the scheme of fine arts along with its aim. Secondly it dwells at length upon the origin and scope of painting. Origin of painting is traditional, but the scope is functional and a new

light has been thrown on both these topics in the light of my studies of *Aparajitaprccha.* Its metaphysical implication which, being truly Indian, has brought painting in the realm of mysticism and the whole creation becomes nothing but a play of Citra, the magic or *Maya* of the Divine Agency. All this is not only very interesting to read but gives a wider meaning of the art touching the very core of the problem where philosophy and science or art meet, a true genius of Indian culture.

Elements, constituents and the types of painting form the subject matter of the third chapter. Here the varieties like *Dhulicitra, Rasacitra, Bhavacitra,* etc., have been explained in keeping with the different explanations advanced by the scholars like Coomaraswamy and Raghavan.

In the fourth chapter, an interpretation of *Vartika,* distinguishing it from paint-brushes, what are called the *Kurcakas* in the Samarangana, is attempted and the manifold backgrounds or surfaces of the different types of pictures have also been worked out. These are the first accessories in the technique of painting.

The fifth chapter is devoted to pictorial 'pottery' and its complementary, the iconometry—the *Andaka*-measurements and the proportionate measurements.

Andakas, in pictorial technique and the conventions thereof, are a contribution of the *Samarangana,* though hinted at also in the Visnudharmottaram. It would, therefore, seem an innovation. *Andaka*-measurements really aim at the drawing of the model of a picture characteristic of the picture to be drawn out and so *Andakas* are really an index of the picture and a matrix of its perfection. The writer has made an attempt to expound this technique from his own light as there was no light forthcoming.

The exposition of plasters and ointments is made in the sixth chapter, and the seventh chapter deals with the most important Canon of Painting—the colours and their delineations—the light and shade through the principle of *Ksaya* and *Vrddhi.* An attempt is made here to fully classify the various tints in the light of not only the canonical

texts but also other sources, notably the poetic works of poets like Bana.

Now the theme of the eighth chapter—How to Paint ?—though traditional in character—vide Visnudharmottaram's prescriptions on it—would, however, be found more lucid as per the tabulations worked out to present the whole picture picture-like.

The ninth chapter dealing with aestheticism in Indian pictorial art is unique in the respect that here an artist simply begins to work on poetry. The technique of the poetry of picture can only be prescribed by a great aesthetician and king Bhoja, the author of the Samarangana, has got this distinction. A perusal of this theme will unfold the magic of this magnetism elevating the brutes playing in the company of the *Sahrdayas*, the men in that of gods, and gods simply sharing our sorrows and joys. This is the marvel of the art unravelled in the pages of the Samarangana. Accordingly the exposition of the pictorical *rasas* and *rasadrstis*, along with the suggestive elements therein, are all worked out here.

In the next chapter some innovations regarding the styles of painting from the standpoint of its decorative elements as found in the different regions of this land as well as its cultivation in the different centres of art, have been presented and the terms like *Patras* and *Kantakas*, in accordance with these styles, are also explained.

The last chapter of the canonical treatment has been reserved for the painting and the painter to complete the divine and sublime course of painting and to bring it on the feet of its master.

Now a word may be added on the last chapter of this part treating the History of Indian Painting. Here too innovation is put farward to treat this subject not only from the archaeological sources, the different picture-sites, our rich heritage, but also from the literary references as found in Kavya-literature as initiated by Sri Sivaramamurty (vide his articles in the Journal of Madras Oriental Research). Thus this chapter simply epitomises the creative efforts not only of the great works of the art-painters but also of the great *silpins*, the great kavya-writers and so here both the painter and the poet meet.

As regards Pt.III.—The Supplement of Fine Arts—I have already

given some hint. My own insight is that as the Veda has six limbs auxilliary sciences, the *Vedangas* (*Sadango Vedah*) and as the *Darsana*, our philosophy, has six systems (*Sad-darsanani*), similarly the Art is also six-fold (*Sat-Kalah*)—the First Trinity is Music, Dance-Drama and Poetry, the second Trinity is Architecture, Sculpture-Iconography and Painting.

In the end I recall the Late Shri B. N. Jah's very sincere regards and stimulating preface. I must express my gratitude to the present Vice-Chancellor of Panjab University, Lala Suraj Bhan, who is all for such devoted and dedicated researches. I am equally thankful for his gracious and eloquent Foreword. His regime is a land-mark to bring about a healthy atmospher for teachers and students to shun from dirty arena of intrigue and back-biting. When the truth comes on the surface, the falsehood has to be faced with courage and determination. There is no other via media than the *Danda* which in our tradition is Dharma. Manu, the First Man, The First Law-giver and the First King has already given to us the most farsighted and Sanatana, the Eternal Ideal of Dharma :

'धर्मं दण्डं विदुर्बुधाः'

Krsna Janmastami
August 28, 1967 SHUKLA (D. N.)

N. B:— I must express my warm appreciation for Sh. Darshan Lal & Sh. Hardev Kumar who took courage to print such high and technical works. These 320 pages, in English, are Darshan Lal's labour.

Shukla (D. N.)

Acknowledgement

Most of these publications, as listed on the back of this page, are the result of the publication grants from the U. P. Govt. and Central Govt. (Ministry of Education) and the U. G. C. These subjects were hither-to-uninvestigated The author very humbly recognises this patronage for these research publications on the Technical Heritage of India (Technical Sciences and Fine Arts) which may bring a re-thinking if India was not equally talented and advanced in this material culture with especial reference to Civil Engineering, Civil Architecture and very advanced material pursuits like painting dancing and dietary etc.

Excuse

The Late Gadgil (Ex-Chancellor of the Panjab University and Governor of Panjab—vide his gracious and eloquent Foreword to my Vastu astra volume I—Hindu Science of Architecture) had opined that such works shall take a long time to be appreciated and longer time to be re-printed. From this point of view, it is necessary that the first edition should be excellently printed and edited.

I am sorry to remain disappointed to fulfil his desire. The grants and subsidies are not forth-coming and those given for some publications are neither adequate nor encouraging. I, therefore, could not resist my endeavour to the ancient dictum :—

"सर्वनाशे समुत्पन्नेऽर्धं त्यजति पण्डितः"

For such publications, a board of editors and very well versed hands in typping, proof-reading and research assistance are required for which a huge sum is wanted and so it is impossible to come to this standard as opined by Shri Gadgil, for our National standard. Despite very inadequate finance, I have tried my best to bring these publications despite some lacunas in printing, proof-reading etc. etc,

Publishers

Vastu-Vanmaya-Prakasana-Sala
Shukla-Kuti
10 Faizabad Road, Lucknow

Other Publications of the author :

1. Vastusastra Vol. I—Hindu Science of Architecture With esp. ref. to **Bhoja's** Samarangana-Sutradhara — 36-00
2. Vastusastra Vol. II—Hindu Canons of Iconography and Painting. — 36-00
3. Samarangana-Sutradhara Pt. II-Royal Palace and Royal Arts—Six Fine Arts. — 36-00
4. राज-निवेश एवं राजसी कलाएं—यन्त्र एवं चित्र — १५-००
5. समरांगण-सूत्रधार भाग २—राज-निवेश एवं राजसी कलायें—अध्ययन, अनुवाद, मूल, वास्तु-शिल्प-चित्र-पदावली — ३०-००
6. भारतीय वास्तु-शास्त्र—वास्तु-विद्या एवं पुर-निवेश — १२-००
   (Price Revised)
7. भारतीय वास्तु-शास्त्र—प्रतिमा-विज्ञान — १५-००
8. भारतीय वास्तु-शास्त्र—हिन्दू-प्रासाद — ५-००
   (Price Revised)
9. समरांगण-सूत्रधार भाग १—भवन-निवेश (सर्वविक्रयाधिकारी, मेहर चन्द लक्ष्मण दास) — ३६-००
0. भारतीय स्थापत्य (उ० प्रदेश हिन्दी समिति)
11. प्रासाद-निवेश............(Temple-Architecture) — १८-००
12. समरांगण-सूत्रधार भाग ३—प्रसाद-निवेश—अध्ययन एवं अनुवाद तथा वास्तु-शिल्प-पदावली — ३६-००

N.B, The last two books and No. 10 are in the press.

CONTENTS

PART I

ROYAL PALACE

I. Palace-architecture

&

II. Palace-establishments

CHAPTER I

ROYAL-PALACE

Raja-Vesma.

The opening sentence of the 15th Chapter-'*Rajanivesa*'(Rd. 42) says that the planning of the Rajavesma was a component part of the planning of a town. Any town-plan in ancient or medieval India must bestow sufficient attention to the Rajavesma—the residential quarters of the kings and their kinsmen together with all the establishments of a king those days. This is what the S. S. says at the very outset Pt. V. 42.1-3. It says that after the town has been planned on the site-plan of the famous sixty four square, all the roads both highways and the central ones together with the adjoining *Maharathyas*, *Uparathyas* and their auxiliary ones, the streets, lanes and byelanes have also been planned out ; the fortification in all its ramifications and component parts of the surrounding ditches, ramparts and walls and the *Attalakas* thereupon has also been completed, the raised platforms—the *catvaras* are also architecturally built and finished, the temples and shrines—the places of worship are allotted to the diflerent deities allocated both in the interior of the town and in its exterior; then a piece of land as selected at the western side of the centre, in the orientation of the North, on the *pada* presided over by *Mitra*, a square, even and auspicious (i.e. conforming to the minutest details of the *Sastra*) and bestower of fame, grandeur and victory, the palace of the king should be built thereupon.

Every building activity has got two main functions to be attended to, namely the engineering of the building—surveying the site, testing the soil and selecting one to be planned out ; and the operating upon in accordance with the plan set out in the sketches. Naturally, therefore, an important building work like that of a palace of a king has to be attended to properly. The S. S., therefore, has devoted

two chapters to this important piece of Architecture of the Rajavesma. The master architect first has to attend to its planning—the laying out of the different parts of the palace on different sites. This it has done in Chapter 15 Rd. 42 cf, Pt. V.

The site on which the palace should be erected is already pointed out. The S. S. makes a limited classification of palaces only into three, namely, the *Jyestha*, the superior type, *Madhya* the intermediate type and the *Kanistha*, the lower type, and they are to be located in the respective town types. In the *Manasara*, palaces are divided into nine classes with regard to their size according as they may belong to a king of any of the nine classes—*Cakravartin, Maharaja, Mahendra* etc. Next, the site-plan, i.e. *Parama-sayika* of 81 squares to be employed in the planning of a palace and the classification of three types are indicated. The *Samarangana* bestows its attention upon its defence and good look—the fortification of the palace and its beautification. Though situated in the interior of the town, the Raja-Nivesa must have a surrounding moat and a rampart to ward off the insecurity of the palaces. This fortification also consisted of so many architectural designs as *Angabhrama, Niryuha* and strong towers and turrets, the crowning parts of the parapets - the surrounding walls and they are so laid as to make the whole structure beautiful.

After fortification, the question of the planning of the gates and doors is attended to. As many as three classes of doors are prescribed. It may be remarked here that the technique of the placing of the Indian doors is intimately related to the traditional site-planning. Hence sometimes a confusion is created as to whether a particular door is to be put in a particular direction or otherwise, because the *Vastudvara* and *Bhavanadvara* are two different things. The text recommends the *Vastudvara* in the north on the side of Rajamarga while the *Bhavanadvara* of the palace towards the East. Naturally, therefore, the frontal gate—the main gate must be placed in the East. The main gate is technically called the *Gopuradvara* and to be laid on

the *Pada* presided over by *Bhallata.* The magnificence of these *Gopurams* is our architectural heritage.

Another terminological variety of these main doors to be placed in a palace may be termed the cardinal doors being placed on the respective four cardinal points i.e. *Mahendra* on *Mahidhara; Puspadanta* on *Vaivasvata ; Grhaksata* on *Aryama* and so on. The text is emphatic for laying out Gopurams on all principal directions perhaps to add grandeur of the palace. The third veriety of doors is technically known as *Paksadvaras*, the side-doors, necessiated on odd hours when the main gates are closed.

The fortified and well defended palace with its gates and gopuras together with *Paksadvaras* and *Bhramas*, the enclosing cloisters has emerged in its full glory facing towards the East. Its varieties however, though enumerated to be as many as four only, have not been explained. Perhaps these names were so common that the writer did not deem it necessary to point out their relative distinctions. They are as follows :—

1. *Srivrksa.*
2. *Prthivijaya.*
3. *Sarvatobhadra.*
4. *Muktakona.*

These palaces should have a good number of salas—courts scattered all round to serve the purpose of the kingdom and house-hold establishments. The chart (Pt. VII.Sketches/Illustrations-The Royal Palace), will show at a glance the list of the following vast establishment of a princely palace in those glorious days located in the different Padas presided over by the different Pada-devatas :

NAMES OF ESTABLISHMENTS.

1. Residence—the *Grha.*
2. Seat of Justice—*Dharmadhikarana.*
3. Store House—*Kosthagara.*

4. Pavilions of birds and animals.
5. Kitchen—*Mahanasa.*
6. The pavilion of the public audience i.e. *Asthana-Mandapa* or *Sabhajanasraya.*
7. Dinning Hall—*Bhojanasthana.*
8. *Vadya-sala* (Hall of the Instrumental Music).
9. The Bards.
10. The Arsenal—*Carmayudhas.*
11. The fashioning of the gold and silver ornaments.
12. The secret store-house—the *Gupti.*
13. Dance and drama—*Preksa & Sangita.*
14. The sheds for the chariots and elephants.
15. The *Vapi.*
16. The interior chamber *Antah-pura*, the Harem well fortified.

   Note ;—Its gopur, the main gate should face towards the North and the palaces of the queens should face towards the West.

17. Pleasure and swinging and play pavilions--*Krida-Dola-Alayas.*
18. Chambers of the Princesses—*Kumari-bhavana.*
19. The alternative chambers of the queens.

   N. B.—The secondary inner chamber however, is to be located on *Indra* Pada.

20. The lying-in-chamber—*Aristagrha.*
21. The Asoka Orchard.
22. Baths—*Snana-grha.*
23. *Dharagrha* (the shower).
24. The creeper pavilions—*Lata-grha.*
25. Wooden hills—*Darugiri*, the Vapis and the well-laid flower lines—*Puspa- Vithis*, and the flower pavilions—*Puspa-Vesma*, together with the machine-room--*Yantra-Karamanta.*
26. Water sheds (both for drinking and other uses)—*Panagrha.*
27. Another store-house.
28. The factory of armaments—*Aydudha-mandira.*

29. The third variety of the store-house.
30. The chamber for the wooden-mortor *(Ulukhala)* & flour-mill *(Silayantra)*.
31. Timber work—*Darukarmanta*
32. The gymnasium & the theatre and the picture places—*Vyayama-grha-Natya-grha-Citra-grha.*
33. Medical stores.
34. Stable for elephants.
35. Cow-shed and the milk reservoir—*Ksira-grha.*
36. The Priest.
37. Coronation pavilion and the one each for alms, studio and *Santika* also.
38. The places where *Camara* & *Chatra* are kept together with the Council House.
39. The stable for the horses—*Mandura.*
40. The living chambers of the princes —The*Rajaputra-vesma.*
41. The study chambers of the princes—*Vidyadhigama-sala.*
42. The Queen mother.
43. Pavilions for palanquins and the bed chamber and the drawing room—*Sivika-Sayya-Asana-grha.*
44. Pleasure ponds and lotus lakes.
45. Palaces of uncle and maternal uncle.
46. Palaces of the *Samantas.*
47. *Devakula*—Temple, the Royal Chapel
48. The Astronomer's place and also that of an Astrologer.
49. The Residence of the Commander-in-Chief.
50. The Assembly Hall—The *Sabha.*

In this big list, it is difficult to draw a line of demarcation between domestic establishments and those related to administration. In those times, the palaces for all practical purposes served as seats of Government.

It may be remarked there that such a vast establishment of a palace is no where to be found in any extant *Silpa* work. The author

of the S. S. being a king, it was but natural that he should present a grand picture of palace-architecture. In the Manasara, the list of Palace - establishments does not go beyond 42 (H.A.I.A. p./24) while here it is more than 50.

It may be remarked here that the Palace-architecture, like Temple-architecture has got an unbroken tradition behind it. Dr. V. S. Agarwala, (vide his Harsacarita-eka Samskrtika Adhyayana, Appendix I) maintains that the planning of the Royal palace has had a code of stereotyped canons, meticulously adhered to, right from the age of the Epics (vide the palaces of King Dasaratha and Prince Rama as described in Valmiki's Ramayana) down to the palaces of Mogul Emperors like Akbar and Shahjahan (see Fort at Delhi). It is in relation to the great poet **Banabhatta's** descriptions of the royal palace of Fmeperor Harsa that the learned Doctor had propounded a learned thesis with a full-fledged background of the palace-architecture in ancient India kept in tact in early and later medieval period of Indian History.

A special notice of the Royal palace is its distribution in several courts. These courts ranged from three to seven. Harsa's palace had three. Kadambari's Tarapida had seven courts (**Kaksyas**) in his palace, while Dasaratha five and Rama only three.

Now the question is, how many courts can we adduce from the Samarangana's treatment of the Royal palace-*Raja-Nivesa* cf. Pt V.42 The S. S. does not distribute the vast Royal establishment into courts like Manasara into *Antah-sala and Bahis-sala.* It allocates the different places of the big royal paraphernalia—the residential places, pleasure gardens and ponds etc., as well as the administrative set-ups to the different plots (and they were as many as eighty one of the Parama-Sayika plan) presided over by the different dieties. Now as there is no explicit mention of the courts in the treatment of Samarangana's palace-architecture, the whole thing remain's only a conjectural

analysis. As per the diagramtic representation as many as five principal courts—two in the exterior and two in the interior parts together with the central one reserved for the inauspicious and unhappy establishments (Pt. V. 42.47-8) on the *Pada* of *Brahma*, are a certainty. Again what are courts ? The different **sala**-spans may be taken to be courts and the S. S. does make a hint at this (cf. 42.18 i. e. '**sala-parikramopetam**' which may be interpreted as with courts alround.

After this plan of the palace in its minutest of requirements, we are better fitted to go to the next chapter on the subject in which the varieties of palaces have been dealt with. It may be pointed out here that Palace Architecture and Temple Architecture, for all practical purposes, are the same except that in a temple so many pavilions and so much of fortifications are not needed otherwise the broad outlines are identical. The S. S. itself compares a palace to the seat of Gods—the temple in the following beautiful verse :—

इति कथितांदृगादिभेदयोगैः सुरभवनानि भवन्ति यस्य राज्ञः ।
अविरतमुदितोदितप्रतापः स्वभुजजितां स चिरं प्रशास्ति पृथ्वीम् ॥

"This *Rajavesma*, akin to the abode of the Gods, if built in accordance with the injunction of the *Sastra* by the king, he becomes competent to sway his suzerainty on the whole earth whose girdle is the seven oceans, after he has overcome his enemies by dint of his prowess".

We are familiar with **Amarakosa's** diction—प्रासादो देवभूभुजाम् — 'this statement echoes the structural correspondence between temple and palace and reflects character common to both. The splendour and grandeur of each makes it a thing of beauty and of marvel. Upon places of highest eminence rises the *Prasada* (temple or palace) in monumental calm and dignity. The subtleties of its measurements, the relative proportions of its parts and graciousness of its ornaments are of most delicate description. It is the supreme expression of the noblest efforts and the best skill of artists. It exhibits the care by which the great builders obtain fine harmonies and please the minds

of men. In the world of men, king is looked upon as the central figure and in ancient India he was supposed to represent in his person the various divine elements. By virtue of such a position, he commands dignitaries and attendants and receives from his people willing tributes. With the aid of accumulated wealth and the best skill available in the land, is constructed his palace. Round the hall of the king are constructed accessory structures to meet the demand of royalty." **Mallaya.**

The Palaces as treated in the 43rd Chapter of the text are examples of an ornamental style, probably the **Lata** style, the most characteristic features of this style are exuberance of ornamentation and decorative motifs as well as the abundant application of pillars. On styles I need not dwell at length in this part which I have done in Temple Architecture. For the present, it suffices here to say that out of the fifteen types of palaces as described in the 43rd Chapter entitled *'Rajagrha*, (tabulated ahead)—the first ten varieties are residential houses, while the last five are pleasure palaces (the former are called *Nivasa-bhavanani* and the latter the *Vilasa-bhavanani*).

It may be noted that the Rajavesma of the S. S. unlike that of Manasara does not admit of any classification in kind but degree only. The standard of measurement varies with its three varieties of the superior, intermediate and inferior quality. The first one of the one hundred eight Hastas, the second of ninety hastas and the inferior one of seventy hastas, are deemed as fit—a lower measurement than this is prohibited.

The appended Chart will show at a glance the typical architectural elements of these fifteen royal palaces as treated in the second Chapter on Royal houses in the text (cf. **43**).

A little more on the ornamental archiecture of these palaces is worth saying here. In the end of this chapter the author while dwel-

ling at length upon the architectural characteristics of the ornamental super-structure of these palaces has referred to seven kinds of **Lumas** (or Lupas-cf. The Mansara and other Southern texts). Luma is a decorative flower-like motif forming an essential composition of the *Vitana* the conopy. Ramraz defines **Lupa** as: "a sloping and projecting number of the entablature etc. representing a continued pent roof. It is made below the cupola and its ends are placed as it were suspended from the architraves and reaching the stock of the lotus below". These Lumas, according to the S. S., are seven in number-**Tumbini, Lambini Hela, Santa, Manorama, Kola** and **Adhmata**; in **Aparajitaprccha,** however, their numder is nine—add to the first five (which are common to both) of the Samarangana—**Gandhara, Hasti-Jihma, Naganga** and **Bharamatavali** (the last being one of the names of 25 Vitanas in the S. S.).

Lumas or Lupas are indissolubly connected with Vitana (Canopy) owing to their forming an essential component. It is to the Lumas that the Vitanas owe their charm and grace. The very name Vitana is suggestive of the fact that the vault of the Vitana assumes forms of flowers of various kinds. According to observation of P. A. Markad (vide Introduction to Aparajitaprccha) domes and vaults (the characteristics of the Moghul Architecture in the later medeival period) did exist in India in multifarious forms long before the advent of the Mohammedan rulers. "How for the Indian constructive and decorative characteristics were contributory to the development of the Saracenic domes etc. of the Moghul period and whether the Indian influence came to be exhortod in the formation of the substratum and super-structure of these forms will remain a moot question till whole literature on the Indian type of Vitana is available. In my opinion it is no more a moot question, it is an established fact that we knew this so-called dome- architecture.

Now without entering into the further details of architecture of these Palaces it is necessary to introduce the

main elements of this class of Palace architecture. It is a composite architecture in which house architecture and temple architecture together with Hall architecture (vide Pl. V. ch. on '**Sabha**') have all played their part. The most predominant components of a Sala-house, as we shall presently see, are the abundant application of the corridors **Alindas** and porticos **Bhadras** together with the Central halls the **Salas**. This characteristic has been fully preserved here. The tabulation (attached) of those palaces with their main characteristics of Alindas and Bhadras may be compared. We have indicated the unbroken tradition of the courts in a palace. Those Alindas, numbering as many as four in practically all the types of the palaces treated by the S. S. presuppose an open courtyard vide Commentary on **Brhatsamhita** :—

"अलिन्दशब्देन शालाभित्तेर्बहिर्ये या गमनिका जालका वृताङ्गणसम्मुखा।"

By the words 'Alinda' is understood the lattice-covered path beyond the wall of a hall and facing (or in front of) the courtyard. The architectural planning of the houses like **Sarvatobhadra, Nandyavarta, Vardhamana, Svastike** and **Rucaka**, the sala-houses, as described in the ancient sources like **Kamikagama, Agnipurana** (vide Enc. H. Arch. p. 47-8) corroborate this essential constituent of Alinda. The S. S. too follows this ancient tradition in its treatment of the Palace- architecture (Chapter 41.Pt. V). Again the chief *characteristic* of the Hall architecture—the abundant employment of pillara is fully assimilated here (vide Tabulation below). The super-structure of storeys with manifold mouldings and so many other decorative elements, the chief characteristic of temple architecture, is fully displayed here in the sublime architecture of the palace. It is a controversial point whether temples owe their super-structure to the lofty palaces or vice versa. Scholars like Bhattacharya (vide C. I. A.) maintain the former position. In my opinion, however, the case is otherwise. I have throughout maintained that it is religious architecture that originated and developed first on the sacred soil of

India. Hence it is beyond comprehension to admit that the Temple architecture instead of becoming the model, should be a copy. In very ancient times the residential quarters of a king were for all practical purposes the citadel. The court, the treasury, the soldiers' barracks, the council house, and the ministers' house were grouped round the royal castle and formed part and parcel of it. Later on, though many a new establishment was added to it, it did not undergo any substantial modification (vide S.S.Chapter 41.pt.V). Hence my contention is that later developments of palace architecture resembling a lofty super-structure with storeys, pinnacles and other ornamental mouldings and decorative elements of a Prasada were copied from it.

Stone architecture, orginally a taboo for residential houses of men the Secular architecture also gradually was relaxed. The kings must have taken the first advantage from this relaxation and made their houses in imitation of the Mandira the stone structure.

Designation & Sl. No.		Name	Pillar											Other architectural details.	Remarks
			Central (Terraces-Alindas)						Total	Outer porticos (*Bhadras* al-round)	Total	Grand total	Storeys		
			Main	I	II	III	IV	V VI							
Residential Palaces *Nivasa bhavanani*	1	*Prthvijaya*	4	12	20	28	36	—	100	28x4	112	212	8	(are indicated in the Study Proper.	Ornamental, many storeyed, superstructure, is the chief characteristic
	2	*Muktakona*	,,	,,	,,	,,	,,	44	144	54x4	216	360	,,		
	3	*Sarvatobhadra*	,,	,,	,,	,,	,,	52	196	40x4	160	356	,,		,,
	4	*Srivatsa*	,,	,,	,,	,,	,,	—	144	30x4	120	264	,,		,,
	5	*Satrumardana*	4	12	20	28	36	—	100	44x4	176	276	,,		
	6	*Avanisekhara*			—			—	—	—	—	—	—	For the architecturaldetails like measurements etc. *Prthvijaya* is the model for all these five types of palaces	In these five types of the Palaces the pillars and storeys etc; are not indicated they are *Sala* - type of mansions(cf, The Chapter-*Rajanivesa*).
	7	*Bhuvanatilaka*			—			—	—	—	—	—	—		
	8	*Vilasastavaka*			—			—	—	—	—	—	—		
	9	*Kirtipataka*			—			—	—	—	—	—	—		
	10	*Bhuvanamandana*			—			—	—	—	—	—	—		
Pleasure Palaces *Vilasa-bhavanani*	11	*Ksonibhusana*	4	12	20	28	—	—	64	18x4	72	136	6½	—	—
	12	*Prthvitilaka*	4	12	20	—	—	—	36	52x4	208	244	8½	—	—
	13	*Srinivasa*	4	12	20	—	—	—	36	10x4	40	76	5½	—	In both these last varieties the Order different. Pillars are mentioned as belonging to interior &exterior of the palaces.
	14	*Pratapavardhana*			—				32	—	32	64	5½		
	15	*Laksmivilasa*			—				32	—	24	56	4½		

CHAPTER II

PALACE-ESTABLISHMENTS

SPECIAL HOUSES, THE HALLS AND THE HOUSES OF ANIMALS, THE *VAJI-SALA* AND *GAJA-SALA* AND OTHER ACCESSORY STRUCTURES

Now that the planning of palaces has been discussed in brief, let us take up the other two classes of houses the special houses called the Sabha and the houses for animals, stables for horses and elephants in this fresh chapter. Though these structures formed a part of the palace and could have been treated in one chapter, but I have not done so in order to keep up their individual characteristics as a class of architecture by itself. Being accessory to the Palace, they are being dealth with in continuation with this auxiliary chapter.

THE SABHA

Sabha as a building is an ancient institution. There are many references to it in our sacred lore (A. V., XIX, 55, 6; Tait. Sam. II 4,8,6, Taitt. Bra., I. I, 10, 3; Chanda. Upanisad, VIII-14). Their special features in the Vedic times were their pillars and fire altars. It is a pillared hall architecture and this characteristic of the Sabha has been well-preserved in the S. S. as we will just see.

In the Epics we find an elaborate description of many Sabhas and they give a clue to their use as an assembly hall or a council chamber. The Mahabharata has a separate Parva called Sabha-parva, where in Sabhas like Indra-Sabha, Yama-Sabha, Varuna-Sabha, Kubera-Sabha, and Brahma-Sabha are described.

In the Manasara (III.7-8; XVIII, 200; XXXIV, 562-563) sabha, from an architectural point of view, has been described as a type of

building, an edifice and a public hall which indicate its varied uses and Dr. Acharya, on the authority of Vedic India Vol. II, page 426-427 (vide an Ency. H.Arch. 515) writes: "There must have been suitable structural arrangements for the transaction of judicial, commercial and political business and for the reception of courtly, well-born wealthy persons and kings and for the performance of gambling, merriment, social intercourse, debates and contests."

I have, in my own, way called these places as pulpits for religious sermons and forums for discussions. Sabha in this context was the Darbar Hall in the palace. It has been an invariable feature of all the Royal palaces both in the East and the West. It may be remarked that the modern spacious drawing rooms and reception halls as society rooms in private dwelling houses had their proto-types in the Sabha buildings. As per the S. S. also, these Sabhas formed a part of the Palace (cf Pt. V.Chapt.44); its use is described as the protection of the Royal palace.

The text describes the following eight-fold Sabhas in its Chapter entitled the Sabha :—

1. *Nanda.* 2. *Bhadra.* 3. *Jaya.* 4. *Purna.* 5. *Bhavita.* 6. *Daksa.* 7. *Pravara* and 8. *Vidura.*

As already pointed out, the most characteristic feature of the planning of a *Sabha* building is the abundant use of Pillars. In the first 5 buildings of the Sabha called *Nanda, Bhadra, Jaya, Purna,* and *Bhavita* pillars, as many as thirty six, should be constructed in each of them and make them look like pillard halls with corridors and galleries all round supported by separate pillars. Thus the number of pillars still goes higher up.

The distinguishing features of the remaining three Sabhas are the absence of pillars, in all, corridors in the sixth type called *Daksa,* doors in the seventh, called *Pravara* and *Pragrivas* and doors both in the eighth called *Vidura.*

THE *ASVA-SALA*

The S.S. gives an elaborate description of the royal stable (*Asvasala* Chapter 45 (Rd) & with its minutest of equipment most suited to horses, the hobby of the princes of those times and the only most convenient royal conveyance of the period.

In this chapter we have to deal upon the following four broad topics, namely:

1. Planning of the stable proper, with its component parts,
2. The equipment of a stable,
3. The housing of horses,
4. The accessory chambers to the stable.

1. PLANNING OF THE STABLE PROPER

It should be laid out on the site of *Gandharva* or *Puspa-danta* in the compound of one's house. It admits of three classes, the largest type being in the measurement of one hundred aratnis (an aratni is equal to one hasta i.e. 1½ ft=150 ft.), the intermediate one the eighty aratnis i. e. 120 ft. and the smallest type only sixty aratnis i. e. 90 ft. Again it should be so placed that the horses housed in it keep to the left of the owner, while he is passing out of it. The stable forming a component part of a palace, should be laid to the south of the Inner Chamber (*Antahpura*) so that while entering into it their neighing should be heard on the right and this is deemed as auspicious. The main gate of the edifice should be laid either in the East or in the North and it should be decorated with arches. It should have four compartments (*salas*) and each having a '*pragriva*'. Its height should be ten aratnis i. e. 15 ft. and its breadth eight i. e. 12 ft. and in the wall the *Naga-dantas* are to be constructed.

The principal components of a horse-stable are :—

1. *The Yavasásthana.*—It may be called granary—the place where grass used to be stored,

2. *The Khadana-kosthtaka.*—The Manger where horses were fed with grass,

3. *The Kilakas.*—The pegs (**Khuntas**) wtth which the horses were fastened with ropes.

These were all finished architecural establishments. This Yavasasthana is a wooden structure. It should be placed in the **Brahma** corner. The wood employed in it should be of one of these trees—Dhataki, Arjuna, Punnaga, Kakubha and it should be examined and approved by the attending physician. It should have a height of at least three Kiskus (one *Kisku* is equal to 42 angulas). The length and the breadth of the *Khadana-kosthaka* should be equal to 3 hastas. For the fastening of all the five-fold limbs (technically called the *Pancangi*) several sets of these pegs should be placed on intervening spaces and one principal wedge should be secretly laid in.

2. THE EQUIPMENT OF ASTABLE

The list of the equipment of a stable is simply formidable. It consists in the first instance of the place for fire keeping- (South-West corner); the water pot (North-East); the place for mortar *Ulukhala* (North-West); secondly it consisted of a number of implements like *Nissreni* (stair-cases), *Kusa* (sacred grass), wells covered with planks, *Kuddala*, *Uddala*, (spades etc.), *Gudakas* (balls), *Sukta-yogas* and *Khuras* (hoofs), hair-cutters, horns, hatchets, nadyas and the lamps—all these to be placed in the South West. Again there should be a good number of pots for storing water etc., to be used in the event of outbreak of fire etc. Thirdly, the *hasta-vasi*, *Sila* (the stone) lamp, *Darbi*, *phala* and shoes, manifold varietiss of *pitakas* and *vastis* should also form part of the equipment of a stable.

3. THE SHED

There is an interesting account of how the horses are to be housed in a stable. The places where the horses were fastened were called *Sthanas* (modern thana—even today we call it thana), Only the

S. S. has credit to mention it (cf. Pt. V. ch. 45). A series of *Sthanas* planned in a row formed het*Asva-sala*, which was always long (cf. *Raghuvamsa* V *"Dirghesvami niyamitah patamandapesu"*).

These were well decorated. Their dimensions as indicated are one Kisku in *Ayama* and three Kiskus in *Vistara*. These *Sthanas* are always to be laid facing either to the East or to the North. Again they are so constructed that their Urdhva *bhagas*—the frontal parts should have the higher levels than those of hinder ones. Further again they should be quadrangular in shape.

Now as regards the fastening of the horses: The first direction regarding this topic is that a space of four hastas in all the corners of the *sala*, the chamber, should be left vacant before the fastening of the horses is to be undertaken. The second direction insists that comfortable position and enough space should be allotted to each horse, so that they may not touch one another and feel congested. This is only a general direction. Orientation of the directions has always been a matter of supreme importance not only to the building-planning of India, but to any planning in ancient India. Here in the stable, placing of the horses must have due regard to this institution of orientation. Here it may be noted that the orientation of the chamber and the orientation of the horses stationed in it are two different things. For example, the orientation of the Chember to the South while acclaimed good, is bad for the horses. The horses can be stationed facing the Eastern direction. This being the most auspicious in all matters in giving bath, dressing and decorating, worshipping and other auspicious performances of the horses. These prescriptions are not dogmatic. They relate to the hygiene of the place, the morning rays of the rising sun would be a perennial source of health and longivity to the horses. Similarly the southerly orientation is also acclaimed as auspicious. The Chamber facing the South and the stable being placed on the site presided over by Fire God—the Soul of the Horses (*Atma Vahnisca*

vajinam) were both deemed as auspicious. The horses so placed never get old and feed well (**Ajaro** *bahubhokta ca).* The Northerly orientation is also not bad; because in this position too the rays of the sun make a circulation as it were and so are beneficial from the point of view of longivity and health. The southern direction and the western direction of the stables are deemed inauspicious. Similarly the South East, South West, North West and North East are also bad.

4. MEDICAL HOME

The text is emphatic that even for a moment sick horses should never remain with the healthy ones for the simple reason that they may develop infection (vide verse 74). Therefore, as many as four accessory chambers are needed and are termed as :—

1. *Bhesajagara*—the Dispensary.
2. *Aristamandira*—the convalscent wards & lying-in-Chamber,
3. The *Vyadhita-bhavana*--the hospital or sick wards,
4. *Sarva-sambhara-vesma*--medical stores, wherein should be stored all kinds of medicines—the salts, the oils, vartis, etc. etc.

All these structures (*vesma-catustaya* the four accessories,are to be laid adjoining the stable proper and constructed beautifully with walls made strong with plaster (**सुधाबन्धदृढकुड्य**) and having high gateways and porches (*Pragrivakas*). They need not have partitioned rooms in them (**विशालानि**) but be simple rooms (**सुगमानि**).

GAJA-SALA

Like *Asva-sala*—the *Gaja-sala* (Chapter 46 Rd. Pt. V) is not so elaborately treated. The S. S. classifies stables for elephants into the following seven varieties, the first six being auspicious and the last inauspicious ;—

1. *Subhdra*
2. *Nandini*
3. *Subhogada*
4. *Bhadrika*
5. *Caturasra*
6. *Varsani*
7. *Pramarika* (the killer).

The text enjoins that these stables for elephants should be planned very spacious and their relative measurements should be akin to those of the palaces, the largest type, the intermediate one and the smallest type. Their special architectural characteristics being the employment of the *salas*, *karna-prasadas* and the *Pragrivas*-the distinguishing feature of each of them is the different application of these motifs.

ACCESSORY BUILDINGS

So for these accessories to the Palace-establishments as described in the S.S. are not copious enough except the *Asvasala.* The S.S. is more emphatic on the Civil Architecture—the residential houses—the *Sala-bhavanas* as treated in the 1st part of the S. S. Its very title-*Samarangana-sutradhara*—the Architect of Human Dwellings i. e. the common residential houses—is enough to speak of its main contribution, as founder of Civil Architecture. The *Visvakarma-vastusastra* has an eloquent and elaborate expatiation on these accessory buildings i. e. State Buildings which I am taking liberty to describe in brief.

STATE OR PUBLIC BUILDINGS

The cognate structures

Nyaya-sala—Among the cognate buildings falling in the domain of Palace-architecture Courts of Justice, the **Nyaya-salas** occupy the first and foremost place. These were attached to the seats of Government, Central and Provincial and these seats were really the royal palaces themselves. Side by side the **Nyaya-sala** was the **sabha**, a notice of which has already been taken.

According to **Visvakarma-vastu-sastra** as studied by K. Vasudeva Shastri—vide the Introduction : "The court house is looked upon as the embodiment of all deities and of all powers and the promoter of general prosperity. It is to be presided over by the king, possessed of all noble qualities and shrewdness and stability of

judgement ; and the minister and the preceptor also take part in the proceedings. The building must have an even surface and it must have all the various adjuncts and must also have the principal deities installed in it.

In must have seats for advocates and for state-guests. It may be a hall with walls and doorways or it may be like a hall of audience and the form may be either a square or circular. The mofussil court may have a treasury attached to it and it must have special seats provided for the occasional visit of the emperor, the heir—apparent and neighbouring rulers. The metropolitan court-house shall be 12 dandas in dimension and the hall in front and subsidiary hall may have half the breadth. Its forms may also be like those of moffusil court, with this difference that the metropolitan court may generally have three floors. The basement shall be as grand as possible and the steps leading to the dais about 32 in number. The dais and the hall shall have ornamented pillars so arranged as to enhance the grandeur and solemnity of the court of justice. The building shall have a canopy and the arrangements of pillars may be in one of the forms consisting of 48, 32 or 24 detailed in the text. The frontage of the court-house must have an ornamented arch (a **Torana**)."

It may be remarked that in the ancient courts of justice prominent structural grandeur used to go to the placing of thrones on the proper place, the text describes seven types of such thrones—*Simhasana, Bhadrasana, Kurmasana, Vi.asana, Manasana, Vijayasana* and *Paryankasana* which really are more suitable to presiding judges.

Court-house where Justice was administered by an assembly of learned lawyers was really a *sabha*. "These *sabhas*" according to the text "are of three kinds : *Sadharana Sabhe Mukhya Subha* and *Pradhana Sabha*. In the *Sadharana sabha* a deity is supposed

to preside over the assembly. In the **Mukhya sabha** a portrait of the king is installed at the presidential seat. In the third, the **Pradhana sabha**, the king personally presides over it. In other words, in villages, the idol of the patron deity of the villagers adorns the presidential seat. In towns the portrait of the king is used and in the capital the king himself presides".

Pustaka--sala :—The next important state building is the Library and the same text has elaborate expatiations on the construction of libraries; "They shall consist of a number of enclosures with a central platform for Vedic works and there shall be a seat for the preceptor. The library may have a number of storeys and a reading hall shall be attached to the library". There was a good number of **Avaranas** and it is laid down that in the first **Avarana** (i. e. the storey) the Vedic works are to be apportioned; in the second Smrtis and in the third the goddess **Vani, Hayamukha, Sambhu, Uma** along with their **parivaras** may be installed.

Vidyabhavana :—The third more useful state-building was the *Vidyabhavana* or a University or a college, the building of which, as prescribed by this text, shall have a very big central hall with front and back halls. On either side of the central hall shall be built wings with vacant spaces. There may be a number of storeys also and there shall be separate halls for discussion and for examination. The structure of the building must be grand and imposing. It shall be beautified by turrets and other ornamental structures.

Storeyed halls for special purposes like lectures, discussions, research and examination for awards in *Sastras*, arts, crafts and sciences are elaborately dealt with. Such halls are divided into 3 kinds. single halls, double halls and myriad halls. The first is a three-fold hall, the central having 3 storeys and the front and back 2 storeys each. The second is a dauble construction crossing each other of the same type. The myraid halls are a series of such

constructions crossing one another. They rise from single storey all-round gradually to 7, 9 or 11 storeys in the centre. All the halls and storeys are to be richly ornamented, canopied, turretted and beautified by *Kalasas.* Artisans and learned men from all countries are welcome to these halls. These three types of halls are located respectively in large villages, presidency towns and in the central capital. The buildings are provided with ventilators, and with seats for masters and students in all arts and sciences. These buildings are intended as University halls, for training and examinations in all arts, crafts and sciences.

Nataka-sangita-sala ;—The next important state buildings to provide for recreation and amusement, so necessary in the life of the sabhyas the cultured people was this pavilion.

We know there is a very detailed and exhaustive treatment of the theatre in Bharata's *Natyasastra.* Avoiding the other details, this ancient text of Bharata's *Natyasastra* gives a very systematic account of the stage which was divided into three parts called **Ranga-pitha, Ranga-sirsa** and **Nepathya.** Here in this text (V. V. S.) it is laid down that the theatre and the concert halls are to be built by the side of each other. It contemplates three kinds of buildings—*Nataka-sala*, *Natya-sala* and *Giti-sala* and these building are divided into three parts—**Dariva, Gandharva** and **Manusa.** In the **Dariva** portion which is generally at the hind part of the buildings, the deities to be worshipped as a preliminary to drama, dance or concert are said to be installed. The stage proper is the **Gandharva** portion where music and dance are to be performed. The green room, which is behind, is to be divided into two portions, one reserved for male actors and the other for female actors.

Marga-sala—The rest house really finds a very glorious and unique description in the newly discovered text of *Visvakarama-Vastu-sastra*; "Rest houses and armed out-posts shall generally be built for every *krosa.* They are imperative in roads and in forest areas. The

rest house may be a pillared hall with walled enclosures, platforms for taking rest and cooking rooms. These rest-houses shall be beautified by paintings of scenes from the Epics and *Puranas*. The frontage shall be ornamented by turrets. By the way, it has to be observed that no mansion or other construction for public use is mentioned in our *Silpa Sastra* without ornamentation by turrets, *kalasas* and t ranas, the arches etc. By the side of the rest house shall be planted fruit-bearing and other trees and head-load rests. Ponds and wells, cart stands and sheds for bulls, horses and elephants with supply of provisions shall be arranged."

This is only a brief enumeration of the state buildings of flourishing capital town or a large metropolis in ancient and medieval India. There are so many other public buildings owned by the state, constructed by the ruling kings, like cow-sheds, the *Go-sala*, the park for the deer and other pets, the *Mrga-sala*, and the *Catvaras*—the resting places etc. etc. Among them the *Marga-sala*, it may be brought home to the readers, used to be enclosed by fences of iron and provided with reservoirs of water and grounds for ladies of the palace aud nobility to sport themselves with the pets.

In the end two topics need to be dealt at some length. These are the entrance gates to the towns and the water-reserviors. The former topic is the subject matter of town-planning where under fortification some remarks are already made on 'Pratoli' structure which was a component part of fortification. According to the *Aparajita-prccha*, however these pratoli-structures have been made more conspicuous by their varieties and sub-varieties like *Eka-poli* to *panca poli* which need not to be taken in greater details here for the want of space. They are described alright in the *Vastu-laksana* and the more curious readers may read them there. All these pratoli structures, it may be again remarked as per my own thesis, are really the imitating structures of Gopura-architecture in temples. Towns and

temples of old used to be laid out in some kind of allied and complementary beautification of their own. These were to all intents and purposes, the ornamental structures. These pratolis, accordingly, were the beauty of the palace-gates and the town-gates of old especially in the *Nagara* or the Northern school of architecture.

Now coming to the latter topic, the water reserviors, they are a special treatment in the *Aparajita-prccha* and let us have a bird's eye-view on these different and manifold varieties of the water-reservoirs, the *Kupa*, the *Vapi* and the *Tadaga*. Without going into details they are being tabulated as here under :—

10. Varieties of Kupa :

1. *Srimukha*	5. *Manohara*	8. *Jaya*
2. *Vijaya*	6. *Cudamani*	9. *Nanda*
3. *Pranta*	7. *Digbhadra*	10. *Sankara*
4. *Dundubhi*		

N.B.—These varieties vary with their respective dimensions i.e. *Sirmukha* is said to be laid out in four *hastas* and the *Sankara* (the last variety) to be laid out in thirteen *hastas*. All these should bel aid circular. The wells having inferior dimensions are really not Kupas, but *Kupikas*.

4. Types of Vapis :

1. *Nanda*	*Eka-vaktra*	and	*tri-kuta*
2. *Bhadra*	*Dvi-vaktra*	,,	*sat-kuta*
3. *Jaya*	*Tri-vaktra*	,,	*nava-kuta*
4. *Vijaya*	*Catur-vaktra*	,,	*dvadasa-kuta*

N.B.—Side by side with *Vapis*, Kundas are also described which are really religious structures, and the text has given a vivid description of these where there are so many side structures as well as provisions for the enshrinement and installations of a host of deities

and therfore they are needless to be dwelt at greater length, only a brief mention of these may be made

4 Kundas

Bhadraka Subhadraka Nanda and *Parigha* Lastly —

6 Types of Tadagas —

1	*Sara*	like *ardha candra*
2	*Mahasara*	circular
3	*Bhadraka*	square
4	*Subhadra*	with excessive *bhadras*
5	*Parigha*	*Bakaikasthala*
6	*Yugma parigha*	*Bakas* abounding on both the banks.

PALACE—EQUIPMENT

(A note on the house hold furniture)

Couches & Cots (*Sayanasana*) —Whatever is planned, made, measured or constructed is *Vastu* A complete *Vastu sastra* deals not only with the towns and temples and the residential houses but also with sculpture painting *Yantra* and furniture etc This chapter, therefore is an illustration of the very broad scope of Indian Architecture Its contents of this chapter are unique in the respect that nowhere is such a beautifull account with all the details in connection with the construction of the sleeping couches to be found The operations on the sleeping couches should be started in an auspicious moment The wood employed must be of the good and auspicious variety of trees like *Candana Tinisa, Arjuna Tinduka Sala, saka Sirisa Asana Dhanvana, Haridru, Devadaru Syndana, Oka, Padmaka Sriparni Dadhiparni, Simsipa* and other auspicious ones. The inauspicious trees as referred to in the house construction are also prohibited here The cots which are knotted or interwoven with gold silver ivory or brass are deemed more auspicious Then follows the dimensions of the cots in relation to those who would use them The superior quality of cots of a king should measure 108

Angulas, the middle 104, the inferior 100, the cots of princes 90, minister 84, the commander-in-chief 78 and the *Purohita* 72. Twice the width should be the length of a cot in every variety. The cots of *Brahmanas* are 70 Angulas in length and less by 2 Angulas of other castes viz., *Ksatriyas* 68, *Vaisyas* 66 and *Sudras* 64. Then follows the different parts of the cots. They are *Utpala*, *Isadanda*, *Kusya* and *Padas* etc. All these parts should be carved out beautifully in leaves, birds, etc. Particular consideration need be given to the employment of only one kind of wood material. Two different varieties of wood are not auspicious and the cot constructed in three different varieties of wood lead to instantaneous death of the occupant. After these, details of the construction follow. A cot should be free from knots and holes and should not be loose enough and weak enough to be shaken while occupying it. It should be *Suslista*-well laid strong and stationery. The knots and holes must be avoided at all costs. The six varieties of holes are :—

1. *Niskuta*	4. *Vatsanabhaka*
2. *Koladrk*	5. *Kalaka* &
3. *Krodanayana*	6. *Bandhana*.

All these are said to be inauspicious and harbingers of evil consequences : loss of wealth (*Niskuta)*; family quarrels (*Koladrk*); fear from *Sastra* (*Krodanayana)* ; and fear of disease (*Vatsanabha)* etc., etc,

After this,the details of *Asana*, the seats and their parts are described. The wood is the same. The parts of an *Asana* are : *Puskara*, *Sudahasta*, *Phalaka*, *Bhulaka* etc. Then are described certain other articles of house-hold furniture like *Kankata*, *Darvi* and *Padukas*.

Manasara has devoted a good many chapters to this side-branch of architecture. Cars and chariots, couches, thrones and a good many articles of furniture like lamp-posts, fans, mirrors, swings, manjusas, Panjaras, (cages), and so on so forth, are described in detail (vide chapters XLIII; XLIV; XLV; and L). The S. S. has devoted

only one chapter to this branch of architecture entitled Sayanasana-laksana.

The terminological portion is already taking notice of these Manasara articles. However to complete this side branch of palace-architecture, the art-crafts - manship of the Vardhaki—the carpenter a tabulation is enough.

Cars and chariots :—

According to shapes these are divided into seven classes :—

1. Nabhasvad-Bhadraka.
2. Prabhanjana-Bhadraka.
3. Nivata-Bhadraka.
4. Pavana-Bhadraka.
5. Prsada-Bhadraka.
6. Indraka (Candraka)—Bhadraka.
7. Anila-Bhadraka.

Thrones :— 10 Kinds —

1. Padmasana
2. Padma-kesara
3. Padma-bhadra
4. Sribhadra
5. Srivisala
6. Sribandha
7. Srimukha
8. Bhadrasana
9. Padma-bhandha
10. Pada-bandha

Panjaras—The cages for the following birds & animals :-

1. Mrganabhi-bidala (musk cat)
2. Suka (parrot)
3. Cataka (rains-cuckoo)
4. Cakora (partridge)
5. Marala (a crow pheasant , a goose or duck)
6. Paravata (turtle-dove)
7. Nilakantha (roller)
8. Kunjariya (ground-man)
9. Khanjarita (wag-tail)
10. Kukkuta (cock)
11. Kulala (phasianus gallus)
12. Nakula (mongoose)
13. Tittiri (francolin partridge)
14. Godha (alligator)
15. Vyaghra (tiger)

CHAPTER III

ROYAL PLEASURES

The Construction of Machines (Yantra-Ghatana)

YANTRAS :—Mechanical and Aeronautic Achivements of Hindus.

Introductions:—Tantra and Yantra are familiar words in Sanskrit. In my opinion Tantra is science and Yantra is an art. The former a knowledge—a Sastra, the latter a mechanical achievement, both are of hoary antiquity. While so many Tantras are available, the Yantras, as charts which stored up within their confines spiritual power, are also there in esoteric worship, but the Yantras—the mechanical contrivances are extinct altogether. In the traditional list of sixty four arts (vide Commentary on Kama-sutra by Yasodhara) there is mentioned also a kala, called Yantra-matrika on which the commentary says "Sajivanam Nirjivanam yantranam Yanodakasangramartham sastram Visvakarma-proktam". Dr. Acharya (H. A. I. & A. page 15) says (cf. 53. Yantra-matrika) : "The art of making monograms, logographs and diagrams. Yasodhara attributes this to Visvakarma and calls Ghatana-sastra (science of accidents)".

With due respect to the learned Doctor, I may submit my interpretation : The Yantras admit the three principal classes—firstly, the Yana-Yantra-conveyances like Vimanas and Chariots, secondly, the Udaka-Yantra—water machines—pipe-showers technically called Vari yantra and Dhara yantra and thirdly, the machines of warfare (Sangramartha). This interpretation fully fits with the broad categories of Yantras, the S. S. has described as we shall presently see.

Yantra-Vidya was applied art of Dhanur-vidya. Some of the weapons could not have been used without some mechanism attached

to them. We know four classes of Sastras—Mukta, Amukta, Mukta-amukta and Yantra-mukta. In the S. S. weapons such as Capas etc. Sataghnis etc. Ustra-griva etc. are said to be operated upon by a Yantra only (S. S. Kd. 49. 108). The species of arrows like Nalika and Brahannalike were also used by some mechanism akin to that of the modern guns. The Science of Archery is full of such details.

In the Mahabharata there are clear and vivid descriptions of a good number of Yantras, e. g. sastras (throwing weapons), astras (defending weapons), bows and arrows equally terrible as the modern weapons.

The Sastras like :—

1. Agneyastra— (Fire-vomitter)
2. Indrastra— (Anti-Agneva—rain-producer).
3. Varunastra— (Producing terrible & violent storms,

and astras like Bhusundi, Sataghni and Sahasraghni, akin to the modern machine-guns, sten-guns and tanks, together with yantras like Candramani by the help of which water could be produced on the deserts, can not be under-estimated.

All this speaks of a great advancement in the science of warfare as well as the general advanced condition of the scientific knowledge in the times of the Mahabharata.

The mechanical achivements of the Mahabharata, however, did shadow the Indians for a long time. There are innumerable references in the literature which speak of an unbroken chain of the mechanical skill in this country. All these refererences to the different and manifold varieties of Yantras have been ably worked out and presented in his 'Yantras or mechanical Contrivances in Ancient India' by Dr. V. Raghavan.

When the recorded literature speaks of the glorious heritage of these secular achivements, it must have undoubtedly formed the subject matter of discourse and discussion as well as enunciation of

the norms and guiding principles for the artisans. Hence the Sastra and its Practice both must have been flourishing in those bygone days.

A good many works and the references thereof have been found and on their basis some hypothesis of glorious scientific heritage can be imagined. Moreover, some of the monuments, for example, Iron Pillar of Asoka near Kutub Minar is a mystery even today. How without an aid, mechanical operation and device thereof, such a huge and weighty iron pillar could be made stand up and what was that mechanism in that simple age that even after more than two thousand years, this has not contracted with rust.

Samarangana's chapter on Yantra is remarkable, not only for its treatment, but also for the help it gives in formulating some opinion about this branch of knowledge. It hints at unbroken tradition of the Yantra-ghatana—a traditional skill (पारम्पर्यं कौशलम् cf. Pt. V Rd. 49. 87) and remarks that the traditional training of this art is a matter not of record, but of oral transmission from generation to generation throug the unbroken chain of the masters and the disciples. Moreover, like the spiritual yantras the yantras material should also be kept secret and unfolded only to the real jijnasu, otherwise they do not bear fruition (Rd. 49-79-80.).

YANTRA & ITS ELEMENTS (Yantra-Bijas). what is a Yantra? The S.S. opens with the definition of Yantra, that it is so called, because it controls and directs, according to a plan, the motions of things that act upon each other according to its own nature. That is a Yantra or machine is one which controls the Bhutas and make them serve a specific purpose. The Mahabhutas like the Earth, the Water the Fire, the Wind and the Ether, though independent in their operations and movements, when brought to act in a particular way, that way may be called a *Yantra* (vs. 3.4).

Elements, the essential factors of the **Yantras** according to the S. S. are only four :—

तस्य बीजं चतुर्धा स्यात् क्षित्यापा मरुतोऽग्नयः ।
खाश्रयत्वेन चैतेषां क्रियाशक्त्युपपद्यते ॥

The Earth, the Water, the Fire and the Wind, these are the **Bijas** of a **Yantra**, but all these are dependent for their movement and operation only on the Ether—this Ether or the sky, therefore, by virtue of being the Substratum i. e. the basis and medium of action becomes an element itself. Hence there are five **Bijas** of a **Yantra**. Among them the Earth is the main constituent. It is the ground of operation and, therefore, the earthly constituent in a **Yantra** naturally becomes more pronounced and more in quantity also and having Earth as the basis, all the other **Bijas** namely the Water, the Fire and the Wind are operated upon.

The S. S. then discusses whether **Suta** or mercury, which is an indispensible ingredient in some **Yantras** like **Vimana** Yantra, is to be held as one of the Primary **Bijas** along with Earth, Water, etc. or not ? The S. S. hints at some earlier writers who have taken Mercury as an independent Primary **Bija**. In the opinion of the author of the S. S. however, the case is otherwise. He says that Mercury is essentially **Parthiva**, and it is to be brought under Earth :—

भिन्नः सूतश्च (के?थै) कस्माच्च सम्यक् न जायते ।
प्रकृत्या पार्थिवः सूत (स्ताग्नि) यात् तत्र क्रिया भवेत् ।

Now if it is said that Mercury being **Parthiva**, it is a substance and is also generator of fire, it does not even then lead opposition to Fire, because even though fragrance—gandha, the essence of Earth and Fire are opposite to each other, the dominant quality of the Earth does remain the same :

द्रवत्वादग्निजत्वं हि यद्यस्य परिकल्प्यते ॥
तदा विरोधो नैवास्य पावकेनोपपद्यते ।
गन्धाद् वह्नेर्विरोधाच्च स्थिता पार्थिवता बलात् ॥

In order to avoid this controversial point raised regarding the true nature of all these elements both as independent of one another and also as dependent on one anothor, the author of the S. S. says :

आत्मैव बीजं सर्वेषां प्रत्येकमपराण्यपि ।

The import of this statement is that the **Yantra** and its **Bijas** are an inseparable entity. What is a **Bija** in one place becomes a **Biji** in another and vice versa ? And when the combined conglomeration is in operation, it gives an innumerable variety of the **Bija.**

Thus so far the principal elements of the **Yantras** in their cosmic aspect were taken into consideration, but these themselves which are independent of each other must pre-suppose, their own **Bijas,** otherwise the material production can not take place. The primary **Bijas,** therefore, in my opinion, are the **Nimitta-Karana** i. e. the instrumental cause as well as the **Upadana-Karana** the efficient cause both. This statement holds good only in relation to the five primary **Bijas.**

The text further describes the general characteristics of the **Yantras** (I0-15). The following are four general characteristics of the **Yantras :-**

1. **Svayamvahaka**—Automatic,
2. **Sakrtpreya**— Requiring propelling only once,
3. **Antaritavahya**—Operation of which is concealed i. e. the principle of its motor action and its mechanism are hidden from public view,
4. **Aduravahya**— The apparatus of which is placed quite distant.

The meaning is that these **Yantras** are operated without any other help, or h lpcd only once or helped in the middle or helped in season or out of season respectively. The first is the best. The most notable character of a Yantra being invisibleness (**Alaksata**) and wonder (**Vicitratve** and they are produced only when it is **Svayam-avahya** But as the vast majority is the result of the combination of one another, both in their totality and partiality, they give rise to innumerable varieties.

Thus so far we have been busy with the five-fold primary *Bijas* and the general characteristics of the *Yantras*. It has also been pointed out that they do not function imdependently. Naturally all these principal *Bijas* for the production of their characteristic objects, the materials *(Padartha)* take the other Bijas also in addition to their own, viz the earthly *Bija*, the *Parthiva* has :—1. *Parthiva*, 2. *Apya*, 3. *Anala* and *Anila*. The similar is the case with other three Bijas—*Apya*, *Anala* and *Anila*. Again while all the elements may be used in a single Yantra, it is to be named after the dominant constituent.

For a *Parthiva Yantra*, the meterials i. e. the secondary Bijas which are mentioned (25-27) are the following :

1. THE EARTHLY.
   (a) *Metals*—Tin, iron, copper, and silver etc.
   (Ayastamram ca taram ca trapu).
   (b) *Other materials*—Wood *(Kastha)*, hide *(Carma)* textiles *(Vastra)*.
   (c) *The parts & principles*—The wheels and the rotation *(Cakram Bhramarakastatha)* ; the suspenders and the hangings; the rods, the shafts and the caps; the tools.

   "*Lambanam, lambakare* ca *cakrani vividhanyapi*"
   "*Urdakah Kartaro* Yastish..........................."

   (d) *The work* :— Measuring, cutting etc. (Samvitpramardana).

2. THE ALLIES.

(a) *Firy ones*—The application of the *fire-bijas* on earthly machines comprise of heating and boiling (*Tapa* & *Uttejana*)

(b) *Watery ones*—Mixing and dissolving, pou:ing of and filling with water and providing a belt of water—(*Dhara ca jala bharasca payaso bhramanam tatha*).

(c) *Spacial ones*—Height, size, closeness and motion towards a higher plane are special features in a *Parthiva-Yantra*. (*Ucchraya, Adhikya Nirandhrata, Urdhvagamitya*).

(d) *Airy ones*—As regards the airy elements in a P. Yantra, they may be applied through bellows, fans; flaps. (*Druti, Vyajana and gaja karna*).

Similarly in *Jala-yantras*, *Agneya-yantras* and *Vayu-yantras*, the secondary *bijas* are enumerated (33-41). But it may be remarked, as all these yantras have to take some shape and possess a body, the *Parthiva* is an important constituent. The text says :—

निष्क्रिया भूः क्रिया त्वशे शेषेषु सहजा त्रिषु ॥
अतः प्रायेण सा अन्या क्षिताबेव प्रयत्नतः ।
साध्यस्य रूपवशतः सन्निवेशो यतो भवेत ॥
यन्त्राणामाकृतिस्तेन भिर्णं तु नैव शोभ्यते ।

For a *Jalra-yamtrs*, the use of timber, hide and metals like iron etc. Forms the *Parthive* element ; other water and its own water, the watery element ; heating etc. the firy element ; and the cair-onditioning like Samgrahita, datta, *Purita* and pratinodita etc. form the Airy elements.

Again for an *Agneya*-yantra the use of earth, metale like capper

iron. gold etc. forms the *Parthive* element. Similarly the fire itself and the water as well in their different conditionings form the Firy and Airy elements respectively. Similar equipments are laid down for a *Vayu-Yantra* and details may not be attended; because most of it is a comm. on paraphernalia.

This delineation on the more important and tangibls varieties of the secondary ***bijas*** as I have called them, the S.S. is very apt in saying that no hard and fast enumeration of these multiples of ***Bijas*** is possible. In some cases a particulor bija is said to be of greater proportion and in some cases the otherwise. Hence the same ***Bija*** can be applied in so many degrees resulting in the corresponding varieties of them. Thus there are innumerable variaties possible and who can completely innumerate them ?

The text in this connection brings in a very fundamental principle of physics. The Earth is regarded as *Niskriya-Actionless*. The action takes places in the three others on Earth as the earth possesses the quality of ***Rupa***, the form. Thus if it is said that Earth and other elements have *Janya-Janakabhava-* generated and generator-it would not be far from, the truth. Any production, the *Sadhya*, requiring as it does, the form the *rupe* for its *tangible* manifestation must take Earth as its secondary substratum, the primary of course, the Ether is always there (cf. S.S. 49. R.D. 44-45). Hence as the va i ti s of Yantras are incalculable, so are its forms.

The qualities of a Yantra and its functions—The most important qualities cf a Yantra in the eyes of the author of the S. S. are *Suslistatva*—perfection and invisibleness and these I shall try to explain. Bnt let us first see what the other qualities are —

Yantra-gunas

1. Proper combination of ***Bijas*** in proportion (***Yathavad-bija-samyoga***).

2. Attribute of being well-laid, well-knit construction (*Sauslistya*).
3. Smoothness and fineness of appearness (*Slaksnata*).
4. Invisibleness or inscrutability (*Alaksata*).
5. Functional efficiency (*Nirvahana*).
6. Lightness (*Laghutva*).
7. Absence of noise where not so desired (*Sabdahinata*).
8. Loud noise if the production aimed at is sound.
9. Absence of looseness (*Asaithilya*).
10. Absence of stiffness (*Agadhata*).
11. Smooth and unhamphered motion in all conveyances.
12. Fulfilling the desired end, *i.e.* production of the intended effects (in cases where the ware is of the category of curos)—*Yathabhistartha-Karitvam*).
13. Following the beating in time, the rhythmic attribute in motion (particularly in entertainment wares). It is called *Laya-talanugamit-a.*
14. Going into action when required—*Istakalarthadarsitvam.*
15. Resumption of the Still State when not required (*Punah-Samya Rtva-Samvritih*).
16. Beauty *i.e.* absence of an uncouth appearance (*Anulvanatva*).
17. Verisimilitude (in the case of bodies intended to represent birds and animals)—*Tadrupya.*
18. Firmness—*Dardhya.*
19. Softness—*Masrnata.*
20. Endurance—*Cirakalasahatva.*

These are the twenty qualities spoken of a good machine. Some of them I suppose are not general qualities but special ones best-suited to a particular machine.

Now, what does the writer mean when he says :

सुश्लिष्टत्वमलक्ष्यत्वं यन्त्राणां परमो गुणः ॥

We know that a Yantra, is an unnatural and abnormal object and entity. Naturally, therefore, ifits unnaturality and abnormality are visualised by the spectators or onlookers, it loses all its charm. And what are the Yantras described ? They are the elephant machine (*Gaja-yantra*), wooden bird machine travelling in the sky, *Vyomacari-Vihangama-Yontra* wooden Vimana machine flying in the air, door-keeper machine, soldier machine, etc. etc. In a machine like a door-keeper machine in which the door-keeper is not real and is made of wood, if looks like a real door keeper and not an unreal one--this constitutes the *Alaksata*, imperceptibility of the Yantra and its composition-construction thereof in every part is so to the point and so proportionate that it becomes a real object worthy of high craftsmanship. Thus the *Alakoyaata* here does not mean in the object; but it aims at the subjective perception of its admirers.

The second attribute, the *Suslistatva* follows from the first or vice versa. Unless the joinery of the different parts of a machine is in perfect order and the minutest of its details are well laid, the high accomplishment desired can not follow.

B. Functions (*The Karmas*).

(*i*) Some are operative yantras in which some action or *Kriya* is meant to be accomplished. These actions are —

1. Going (*Gamana*) in all directions--upward, downward, backward, on either side.
2. Movement i. e. speeding (*Sarana*) — Ditto
3. Fall i. e. Crawling — Ditto

(*ii*) Some yantras aim at the indication of time, such as clocks and watches (cf. water-clocks and timber-clocks).

(*iii*) Some yantras aim at the production of the sound and its qualities or factors as enumerated in the text are the variety, the quality of pleasing or the capacity to terrify, but I surmise one of their va ieties should be the musical instruments, others are those which produce terrible sounds, other again may be those which produce a queer sound.

A very important notice of this category of this variety of yantra is one acclaimed of the producer of the musical ternary the *Vaditra-Gita* (the vocal music songs), *Vadya* the instrumental music and *Nrtyam*, the dancing along with their sub-varieties like *Patah*, *vamsa*, *vina.Kansyatala*, *trmila*. *karata* in musical instruments and *Nataka*, *tandava*, *lasya*, *Rajamarga*, and *Desi* both in Dance, the *Nrtya* and *Gita*. Is it a modern Radio ?

(*iv*) Some yantras aim at the *Ucchraya*. This is in relation to 'water and there are so many *Vari*-yantras and *Dhara* yantras, a notice of which will be made later on.

(v) Some yantras aim at the *Rupa* and *Sparse*. As regards *Rupa*, they are innumerable and in this class for production of whole themes in machinery, the S. Ṡ. instances the fight between the Devas and Asuras the churning of the ocean, Nrsimha killing *Hiranyaksa*, elephant-fights, a mock army, the Swing pastimes and pleasures, i. e. the *Dola-kelis* the. Swing chambers, i. e. the Rati-grhas and the different varieties of the assemblies *sabhas* etc.

In a nut-shell, the principal varieties of this category of the functions of the Yantras are those illustrated in movitones, pantomines, the machines like aero-planes or the wooden-bird—flying-machine, the *Dhara*-yantras, the swinging machines, the dolls, servant machine, etc. etc.

The varieties of Yantras— Three categories of Yantras or machines as per my interpretation of the explanatory note on *Yanamatrika* (one of the sixtyfour kinds of Arts—*Catussasti-kalas*) by Yasodhara, the celebrated commentator of *Vatsyayana's Kama-sutra*, have already been indicated as the *Yana-yantra*, *Udaka-yantra* and *Sangrama-yantra*. The descriptions of the yantras in the S.S. warrant us to add the further categories *viz*. the yantras for Vinoda (Amusement and Recreation) and the domestic yantras. Yantras for amusement by far exceed the number and the importance attached to them in the text. Though there is not any systematic classification given in the text, all the yantras descirbed in it can be arranged under five categories.

(*i*) *Yantras for Amusements*.

1. *Bhumika-Sayya-Prasarpana* — Here five storyes could be arranged and the bed placed on the ground floor made to go up each higher floor at the end of each watch of the night.

2. Another pleasure-contrivance is the couch called *Ksirabdhi-sayya* in which the serpent-like bed goes up and down by the soft action of air, like that of the serpent breathing.

3. *Putrika-Nadiprabodhana*—It is a kind of Chronometre. It has a circular device in which, in a broad open vessel, threre are three hundred (or thirty ?) probably ivory figures (*Dantah*) or tooth-like pieces lying flat all along the circumference. The whole thing is revolving. A lady-like figure is in the centre. She wakes up one figure or piece for every *Nadika*.

4. There is yet another Chronometre-like object In which there is a rider on a chariot, an elephant or any other animal. The rider on his mount goes round for a fixed time, say a *Nadika* and the Chronometre strikes at the end of *Nadika*.

5. *Golabhramana-yantra*—It ls an astronomical model. There are

needles showing the day and night movements of the heavenly bodies liks Sun, etc.

6. A Dancing doll, pouring oil in the lamp keeps on circumambulating to the beating of tune (a musical instrument).

7. An elephant-machine drinking a great quantity of water.
8. Machine-parrots dancing, singing with the beat of tune (by a musical instrument).
9. Dolls, elephants and horses (mechanical), dancing, singing with a beat of tune (by a musical instrument).
10. Sound producing wooden bird machines.
11. *Patah,Muraja* etc.—souud producing machines.

The 10th and 11th varieties of this class of yantras call for a special notice.

A wooden bird is made to create a pleasing sound. In its hollow body is placed a copper contrivance one inch long and one quarter inch high. It is of slender cylindrical shape in two well-joined halves with a hole at the centre along which air passes when the bird moves.

The next is a bed-room accessory. The mechanism is similar to one noticed in the above except that tbe drum-like piece is placed in halves. As the bird oscillates, a highly pleasing sound is created which reduces the anger of the ladies who are cross.

This is also indicative of the palace life of those days as absorbed in amorous sports with the help of these mechanical contrivances.

(ii) Domestic and Defensive Yantvas.

1. Wooden men machines serving as servants.
2. Wooden women machines serving as maid servants.
3. Door keeper machines—the palace guard with a batton, sword, iron-rod, spear or other weapon to kill a thief ent ering at the dead of night.

4. Soldier-machine — to check the undesired fellows from having an entry into ths house.

5. Lion-roaring machine to ward off a wicked elephant.

N.B.—In this category of the Yantras comprising male and female figures designed for various kinds of automatic service, it may be noted that each part of these figures is made and fitted separately, with holes and pins, so that thighs, eyes, neck, hands, wrists, forearms and fingers can act according to the need. The material used is mainly wood, but a leather cover is given to complete the impression of a human being, The movements are managed by the stream cf holes, pins and strings attached to rods controlling each limb. Some of the acts performed by these figures are : looking into a mirror, playing a flute, stretching out hands to touch, give *pan*, sprinkle water and make obeisance.

(*iii*) *Machines for Warfare* :

N.B.—These are only referred to and not treated in detail in the text.

1. *Capa*, bows, etc.
2. *Sataghni*, etc. (hundred-killer).
3. *Ustragriva* etc.—Camel's neck (the modern cranes?).

(*iv*) *Conveyance Machines—the Yana-yantras.*

Wooden *Vimana*-machine (*Ambaracari-vimana*).

N.B.—On this we will see more at the end of this chapter.

(*v*) *Vari-yantras*—Water-machines.

1. *Pata-yantra*—(for the purpose of watering the plants of a garden).
2. *Ucchraya-Samapata-yantra.*
3. *Patasamocchraya Yantca.*
4. *Ucchraya Yantra*—(The modern pipe lines fixed in a tank or

well, cf. the modern borings having their proto-type in these).

It may be noted that the S. S. makes two broad classifications of *Vari-yantras*: Pleasure-giving (*Kridartha*), and *Purposeful* (*Karya-Sidhyartha*). The second category is illustrated in the *Pata-yantra* and the second in the three following [2, 3 and 4]. All the above four tabulated *Vari-yantras* result in the manipuiation of the movement of the water. In the first, it is the downward flow from an overhead tank; in the second, release of water at a higher level from tanks placed at the equal level; in the third, is a contrivance using bored columns for letting down water from a height and then taking it up through columns placed aslant; and lastly in the fourth, water from a well or a canal on the ground is sent up by a device.

N. B. There are yet two other yantras falling in this category of *Vari*-yantras. The first is the **wooden-elephant** drinking water placed in a vessel, any amount of it, and neither the intake nor the water taken in, is perceivable The other one is the underground conduit (referred at other places also, cf. Chapter 18 in connection with the planning of cities and palaces) and is based on the *Samucchraya* principle of circulation of water on the same level. Here water is brought to a tank from a distant source. The further important types of yantras not so far included in the above classification, though covered by the *Vari*-yantra and swing-machines are respectively the

Dharagrha and the **Dolagrha**.

Dharagrha.

Five varieties of the Dharagrhas are :—

(i) *Dharagrha*
(ii) *Pravarsana*
(iii) *Pranala*
(iv) *Jalamagna* &
(v) *Nandyavarta*.

Dharagrha is a shower bower in a garden. It was very popular in medieval times both in the East and West and formed an essential constituent of a vast palace-equipment.

Regarding their construction, the S. S. lays down that firstly, they are to be in the proximity of big reservoirs; secondly. they should occupy a site with beutiful surroundings and thirdly, *Pipes* have to be prepared to double and treble the height and other requirements, of the fountains. Again the pipes are said to be able to carry water, free from pores and smooth inside. (119-20)

The text gives an impression that they were the characteristic of the age and were high super-structures with several storeys and the water mechanism attached to them for *jala-krida* in connection with the amorous sports of the kings and their queens, the most talked of in the *Kavyas* (cf. *Bharavi*, *Magha*, and other early medieval poets). These *Dharagrhas* were the most beautiful baths, well furnished, well decorated and with the finest of flooring and plaster and were specimens of pillar architecture. Here not only showers, Ucchraya-yantras were laid on, but a good many paintings of elephant-couples, doll-women pouring out showers from their breasts and navels etc. were also to be seen.

The text is full of such beautiful and poetic descriptions, a brief notic is called for.

In the wood work of these structures (i.e. carved pillars, platforms, projections, windows, cornices etc.) fine and fragrant timber e.g. *Devadaru* Sandal, *Sala* are to be used. The manifold motifs of decorations as already pointed out are :—female-figures and models of birds, animals like monkeys manifold forms with gaping mouths, *Nagas* and *Kinnaras* etc., dancing peacocks, *Kalpavrksas*, creepers and boweres, cuckoos, bees and swans. The main pipe is to be laid in the centre of the fountain with its exterior made charming. To the top of it is fitted the mechanism for taking up water, scattering and throwing it in a variety of ways. The king's seat is

right in the centre and he enjoys the bath and the play of water both. The text is emphatic that these *Dharagrhas* are not fit to be used by the ordinary run of men, They are only for the kings (S.S. 49-118)

More specific descriptions of the four types of Dharagrha now follow.

The main speciality of the first, the *Pravarsana*, the shower, is that it pours down water. Strong figures of three, four or seven men should be set up, with curved tubes; the whole mechanism is fitted with water which is poured out in different ways by these figures (142-46). "Bhoja calls this shower-house a pseudo-cloud, *Anukaranam ekam jalamucam* (148)—(Somadeva Suri's commentator gives it the name *Kritrima-meghamandira*)—a boon in summer and a feast to the eyes. *Kalidasa's* reference to the *Yantra-dhara-griha* has already been noted but when he says in his *Meghaduta* 1.61 *nesyanti tvam surayuvatayo yantra-dhara-grihatvam*), that the celestial damsels on the Himalayas would scratch the cloud with their bangles and convert it into a *yantra-dhara-griha*, he seems to know the name of this type called after the cloud.

The next variety called *Pranala* is two-storeyed with a single pillar or four, eight or sixteen, built like a *Puspaka-vimana* with decorative designs. At the centre below is a water-tank with a big lotus, its pericarp fashioned as the seat of the King; around are female figures looking at the lotus, when the overhead tank is filled and closed, water is poured by the figures on the King sitting on the lotus seat.

The third, *Jalamagna*, is a chamber under water, the idea being that of the submarine abode of Varune or *Nagaraja*. A square chamber is built at the bottom of a big and deep water-reservoir, the approach to it being through a subterranean passage. A continuous flow of water above, keeps the chamber completely cool and the whole

reservoir is full of mechanical lotuses, fishes, birds etc. When restfng in this chamber alone or in private company, the King can be seen only by select personnel friends and urgent visitors of rank like other Princes or Ambassadors. (157-66).

The last type, *Nandyavarta*, has, in mid-tank, a big flower-like structure, all around the central floral design, in mid-water are placed low walls in Svastike designs, providing a sufficient screen as well as a passage, the purpose being to permit [playing in the water-the game of hide-and-seek (167-72).

Dolagrhas.

It is also called Rathadolsa and it has five main varieties called :—

1. Vasanta 2. Madanotsava. 3. Vasantatilaka 4. Vibhramaka & 5. Tri-pura.

Rathadola—is a swing or merry-go-rouud in which people ride in seats and enjoy the pleasure of wheeling round. But in the descriptions that follow, we find the same architectural designs of its ornamentation, features and characteristics as noticed in Dharagrhas, are a cammon property of these as well.

In the Vasanta type, the Yantra is planted in a dugout 8 cubits square, and 4 cubits deep, both metal and wood work are mentioned at the base of the yantra where the rotation-mechanism is fitted to a platform. A storey is to be raised on twelve posts: on the whole five machines are to be employed for the rotation, wheel acting upon wheel and the whele moving the storey, designed like a lotus and accomodating the whirling riders (175-87).

In the second, the Madanotsava, there is no dugout or underground construction; the storey on the main post provides only for four seats and a man standing below operates the machine (181-94).

In the third, the Vasantatilaka, two stroyes are to be construc-

ted, the second one with much decoration; the mechanism is fitted in the first fioor and by the action of wheel upon wheel the top floor revolves (195-200).

The fourth, Vibhramaka, provides for increased accomodation and variety of motion. At the base here is a solid platform and a square structure with mechanism; over these is a floor with eight seats; and above these another round of seats; spoked wheels link up the whole erection, the speciality here is, each floor has its own different movements, creatiag, as the name implies, a complex of circular movements (201-8).

The last, Tripura increases the tiers by one, justifying its name of three cities in air, each higher floor being of smaller dimensions, a large number of conneeting link small wheels and steps leading from one tier to the other are mentioned (208-18).

The Aeroplane-The Vimana-Yantra:—In the notice of the manifold varieties of Yantra, the *Vimana* machine was reservod for this last Section as it is the most curious of the yantras described in the S. S. The S, S. is the only text which gives some details of its construction, Numerous references to this class of Yantra, though found in many places in the literature, the details of its actual construction and the mechanism thereof, are the contribution of this rare treatise on yantra.

The wooden *Vimana* machine flying in the air and wooden bird machine travelling in the sky—these are two yantras which illustrate this class of *Vimana*-yantra. The S. S. says:—

ल.घुदारुमयं महाविहंगं दृढसुश्लष्टतनुं विधाय तस्य ।
उदरे रसयन्त्रमादधीत ज्वलनाधारमधोऽस्य चा (वि?ग्नि) पूर्णम् ।
तत्रारूढः पूरुषस्तस्य पक्षद्वन्द्वोच्चालप्रोज्झितेनानिलेन ।
सुप्तस्यान्तः पारदस्यास्य शक्त्या चित्रं कुर्वन्नम्बरे याति दूरम् ॥
इत्थमेव सुरमन्दिरतुल्यं सञ्चलत्यलघु दारुविमानम् ।
आदधीत विधिना चतुरोऽन्तस्तस्य पारदभृतान् दृढकुम्भान् ॥

अधःकपालाहितमन्दवह्निप्रतप्ततत्कुम्भभुवा गुणेन ।
व्योम्नो झगित्याभरणत्वमेति सन्तप्तगर्जद्रसराजशक्त्या ॥

"Make a huge bird-like shape with a wing on each side fully carved out of a light wood with a space in the bottom for fitting up a mechanism full of fire and the *Para* in its proper (the middle) place. Now the traveller on, the switch also on, and with the air produced by the two wings, the *Para* will be in action and with its power so generated, the machine will go a great distance in the sky, giving amusement both to the man on it and those below it, the spectators".

"And just like this, make a heavier wooden aeroplane in imitation of a *vimana* house. In it, place four strong jars full of *Para* and then also place an iron pot full of fire underneath them. Thus heated these jars generate power by means of the Mercury, *Rasaraja*, the *Para*, and they will make the machine move and by the power of the *Rasaraja*, *Para*, it will go up in the air and be the ornament of the sky".

Reading this passage we find only two elements in this mechanism of an aeroplane as described by the Text, the *Para* and the Fire. They are really most essential conductors in any machine performing a similar job. The reader here in the description of these two passages does not find any other mechanism. Apart from these two principal things, nothing else is described for the full comprehension of the mechanism. The mechanism of the whole structure however, must be something of an advanced nature, otherwise the results as indicated in the text could not have been obtained. The unfolding of the secret of machine making is not done. The author for this makes an apology:—

यन्त्राणां घटना नोक्ता गुप्त्यर्थं नाज्ञतावशात् ॥
तत्र हेतुरयं ज्ञेयो व्यक्ता नैते फलप्रदाः ॥

"If the art of the construction is not unfolded, it is not for the lack of knowledge, but for the simple reason to keep it a

secret, otherwise if made public, these yantras would not bring out the desired result". Mystery is the key-note of the ancient lore. It was never unfolded, to the uninitiated, uncultivated, unprepared and the author himself says :—

पारम्पर्यं कौशलं सोपदेशं शास्त्राभ्यासो वास्तुकर्मोद्यमो धीः ।
सामग्रीयं निर्मला यस्य सोऽस्मिश्चित्राण्येवं वेत्ति यन्त्राणि कर्तुम् ॥

Concluding Remarks :—Now the question, which naturally arises regarding this portion of the work—the Yantra Chapter of the S. S. is: Do we find any connecting link between this work and other works of this type which have treated this theme of machines ? No other Silpa work so far discovered, cotains any chapter on the Yantras, though in the broadest sense, as seen before, (vide the Scope of the *Vastusastra*) the Indian *Vastu-sastra* must include Yanrtas also in its scope. The paucity of the material however, stans in the way of arriving at any definite conclusion.

By the time of the Eleventh Century, the time of Bhoja, the science of machines in India was in a very degenerate condition. Whatever *Yantric* knowledge was there, it was handed down in a distorted and uncultivated state. Scientific knowledge was never a matter of popular use. It never affected the life of the people as a whole. Only the kings could use the aeroplanes. These aeroplanes were conveyances either fit for divine beings or kings and sovereigns like Ram Chandra. Puspaka-*Vimana* could be used only by a *Rama* and not by an ordinary citizen of *Ayodhya*. Naturally, therefore, mechanical craftsmanship, if there was any in this period of medieval India, was more or less a thing of court-life—a paraphernalia of enjoyment to the kings and the queens and the courtiers. Hence all the varieties of the yantras which have been described here are fit to be the ornaments of the then court life or a thing of exhibition only in fairs and other such places where the masses used to assemble. Even today in fairs in India some such things of indigeneous character but

reminiscent of the past are exhibited in such gatherings, and money is got owing to the sale of tickets, etc.

I have already hinted at a very significant point in relation to the mysterious art of construction of these yantras, not to be unfolded and if it is unfolded, it does not bear fruit. Again I have also pointed out the decadance of the art as reflected in the exposition of the yantras in this book. The author of this work points out at a number of places that this mysterious lore, as it were, has been revived by his own imagination and intellect. He does refer to the ancient masters (31.6) of the art. He also speaks of some of those as having seen and described on fi st hand knowledge of them.

He, however, offers an excuse of not unfolding the secret of the construction of these yantras simply for the reason that they are likely to lose their merit. The usual equipment of any art, the knowledge of the Sastra, the practical experience, etc. must be there and no one can deny their importance, but it is simply ridiculous to say that if the secret of art is unfolded, it loses its merit.

I may, however, conclude with Dr. V. Raghavan (vide Yantras or Mechanical Contrivances in Ancient India p. 31).

"The tradition pertaining to this lore was, however, neglected and lost. The vogue that these mechanical constrivances had over a sufficiently long period, was indeed enough to foster the development and spread of mechanical technology on a national scale; but it was just like the civilization of this country not to have taken to it on such a scale. The reason is not far to seek: the religious and spiritual preoccupation was such that machines, which in other countries ushered in a civilisation that incressingly became materialistic in outlook, were harnessed in this country to reinforce the idea of God and Spirit.

If material yantras did not take root or multiply, spiritual

yantras, which took one to still higher regions, developed and multiplied on a vast scale. And even writers who actually dealt with the yantras, like Somadeva and Bhoja, saw in the machine operated by an agent an appropirate analogy for the mundane body and senses presided over by the Soul, and for the wonderful machanism of the universe, with its constituent elements and planetary systems requiring a divine master to keep it in constant revolution.

जडानां स्पन्दने हेतुं तेषां चेतनमेककम् ।
इन्द्रियाणामिवात्मानमधिष्ठातृतया स्थितम् ॥
भ्राम्यद्दिनेशशशिमण्डलचक्रशस्तमेतज्जगत्त्रितययन्त्रमलक्ष्यरूपम् ।
भूतानि बीजमखिलान्यपि संप्रकल्प्य यः सन्ततं भ्रमयति स्मरजित्स वोऽव्यात् ॥

And, as early as the *Gita*, the machine, became an apt simile for man being but a tool in the hands of the Almighty that sits in man's heart and by His mystic power makes man not only move but also delude himself into the notion of his being a free or competent agent:

ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति ।
भ्रामयन् सर्वभूतानि यन्त्रारूढानि मायया ॥

PART II

Citra-Laksanam

Hindu Canons of Painting

Along with an outline history of Indian Painting :

a. ARCHAEOLOGICAL

b. LITERARY

CHAPTER I

THE PRINCIPAL TEXTS ON THE CANONS OF PAINTING
(Citra Sastra)

The canonical literature on the sience and art of painting can be gathered together from the following five principal works, which, while dwelling at length on the manifold subjects of *Silpa-sastra* or *Vastu-sastra* and the allied matters, also deal with the canons of painting:

1. *Visnudharmottaram* Part III —the Citra-Sutram
2. *Samarangana-Sutradhara*
3. *Aparajita-prccha*
4. *Abhilasitartha-cintamani* (or Manasollas) and
5. *Silparatnam.*

N. B. (*i*) These texts have been arranged in chronological order. It may however be pointed out that there is yet another very important and famous text by the name of *'Citra-laksanam'*, credited to have been written by Nagnajit, one of the earliest expounders of the ancient Indian *Vasuta-vidya.* It is however not found in its original Sanskrit—its Tibetian version is the only source from which we can gather information on the subject.

N. B. (ii) Further again there is another text *Siva-tatva-ratnakara* of *Basava Raja* (VI. 2), a late seventeenth or early eighteenth century compilation of Kannada origin. Besides these texts there are innumerable references to paintings in general literature which also add much to our knowledge of technique and the traditions of Indian Art. Dr. Coomarswamy has made a valuable collection (cf-One hundred references to Indian painting and further references to painting in India, Artibus Asiae, IV, pp. 41f. and 126f; also "Transfor-

mation of nature in art", Harvard University Press, 1924, Chapter III and Bibliography) in this direction; and the rich collection of these references, as gathered together from Brahmanical, Bauddha and Jain literature, present a good deal of material for our study on this technical side of Indian painting.

In this connection reference may also be made to Sri Sivaramamurti's [A passage on Painting in Potana's Bhagavat, Journal of Oriental Research, VI, (1932) pp. 184 187) Painting and allied arts as revealed in *Bana's* works, etc. VII (1933), 59-82, *Kalidasa* and painting ibid. 160/185, *Sri Harsa's* observation on painting with special reference to *Naisadhiya-caritam*, etc. 331-350; The artist in ancient India ibid. VIII, (1934), pp 31-45. His other monographs like 'Sanskrit texts on Indian Art'—Mirrors of Indian Art, and 'Geographical and Chronological background of Indian Iconography, etc. etc] and Dr. Raghavan's ['Some Sanskrit texts on painting', Indian Historical Quarterly, IX (1933) pp. 898-911] articles are also very interesting from the point of view of our present dessertation of the canons of Indian Painting All these will be taken notice of here. Les us first begin with *Visnudharmottaram*.

Visnudharmottaram—It is a supplement or Appendix to *Visnupurana*. It is the earliest text dealing with the technique and theory of Indian painting. "Part III of *Visnudharmottara* gives the fullest account hitherto known of the various branches, methods and ideals of Indian painting"—Kramrisch. Scholars like Prof. Stella Kramrisch contend this work to be of the 7th century A.D. vide her Introduction to the Translation of the V.D. Pt. III.

This chronological estimation of this text is not very sound. Painting as a science and art of India is very very old. The earliest finds in our possession and the various references in the early literature all corroborate to the fact that canons too must have developed long long ago and therefore this date of the V.D. falls too snort in our chronological estimation of the *Purana*. Nagnajit's '*Citralaksana*'

is a pointer in this contention of mine. Nagnajit, being a Naga king of hoary antiquity, a contemporary of the Brahmanas (vide writer's 'Hindu Science of Architecture,—an outline history of *Vastu-vidya*) must have compiled his work on the basis of the prevalent art canons. The doctrine of '*Sadanga*' in the pictorial technique of ancient India, as referred by such an early pre-Christian Acharya, as *Vatsyayana*, the celebrated writer of *Kamasutra*, is also an ample testimony to prove that pictorial canons in India had developed long ago. A complete *Vastu-Sastra* or *Silpa-sastra* must say something on this most fascinating branch of the art, having a universal appeal both to the princes and the priests alike. All this shows that the V. D. must also be as old as its component, the *Visnupurana*, a treatise which cannot be placed further up than the golden Gupta Age, 2nd to 4th century A. D.

Avoiding any further controversy over this chronological side of the work, let us come to its contents and the treatment of the subject.

The *Citra-sutra* of *Visnudharmottara* is consisted of the following topics, though seemingly different nevertheless allied subjects, are woven together :

१ चित्रसूत्रविधानदेवार्चानिर्माणपूजनेन देवतासान्निध्यं ततश्चाभीष्टचतुर्वर्गफलम्
२ प्रतिमास्वरूपनिश्चायकचित्रसूत्रस्यावोधनृत्यशास्त्रज्ञानायत्तत्वं तस्य च
गीतशास्त्राधीनत्वं, गीतस्य तु संस्कृतप्राकृतापभ्रंशादिभेदाद्बाहुल्यम् ...
३ नाट्यनृत्तनृत्यलास्यमण्डलादिप्रदर्शनपूर्वकं देवदानवनृपतदनुजीविमुनि-
विप्रवाणिगादिलक्षणतदनुवेशसात्त्विकाभिनयकटिपादाद्याभ्यन्तरेचकाचारीमहा-
चारीतन्मध्यगाङ्गहारतत्करणवृत्त्यादिवर्णनम् ... ...
४ स्वस्थमन्दाक्रान्तप्रस्थानासनप्रवेशनकादिवर्णनम् ... ...
५ वैष्णवसमपदादिभेदेन पुंस्थानकादिवर्णनम् ... ...
६ अङ्गवर्णनम् ... ...
७ रसदृष्टितत्प्रयोगपुटकर्मतारकाकर्मभ्रमणाचीकृतादिभेदेन दृष्टिकर्मतदनु-
भ्रूकर्मनासिकाकर्मजिह्वाधरोष्ठमर्दनदन्तकर्माङ्गुष्ठाङ्गकर्मवर्णनम् —
८ असंयुतसंयुतादिभेदपुरस्सरं नृत्ये करविन्यासः, करकर्मलक्षणादि च —

९ वाचिकाहार्यादिकसात्त्विकभेदेन चतुःप्रकाराभिनयहस्तालङ्कारशृङ्गाररचनाः सज्जीवादिनाटयोपकरणवर्णनम्

१० इन्द्रियार्थाभिनयप्रकार: इष्टानिष्टमध्यस्थभेदेन गात्रप्रत्यङ्गादिना चेष्टा-दिनिरूपणम्. प्रभातगगनरात्रिप्रदोषदिवसतुघनधराजलाशयदिङ्नक्षत्राद्य-भिनयादिवर्णनम्

११ जानुकटीसम वाभाविकोत्तङ्गगमनयुद्धप्रचारतपोरुगौत्सुक्यादिषु जानुकटीसमा-दिनानागतिप्रचारवर्णनम् .. .. ..

१२ शृङ्गारादिनवरसप्रकथनप्रसङ्गेन शृङ्गाराद्धास्यस्य रौद्रात्करुणस्य वीराद‌द्भु-तस्य बीभत्साद्भयानकस्योत्पत्तिमभिधाय तत्तद्देवतावर्णभदव्यञ्जनादिनिरुप-णम् . . .. ..

१३ हासरतिशोकाद्यकोनपञ्चाशद्भावनिरूपणम् . ..

१४ करांगुलीनां द्विविधविन्यासवशादोङ्काराजभल वासुदेवसङ्कर्षणप्रद्युम्नानिरुद्धा-दिहस्तमुद्रावर्णनम् .. ...

१५ भस्मजटानन्तधर्मज्ञानवैराग्यैश्वर्यदेवीस्कन्दादिनृत्तशास्त्रमुद्रावर्णनम् ..

१६ नृत्तोत्पत्तितत्करणकभोगमोक्षादिफलवर्णनम् ..

१७ चित्रसूत्रवणने मूर्त्यवयवप्रमाण तदनुसारेण मवक्षहसमालव्यादिवर्णनं ..

१८ चित्रकर्मण्यगप्रत्यगमानेन स्त्रीणां निर्माणम् .. ..

१९ चित्रकर्मणि देवतानेत्राद्य गवर्णनम्

२० नानावर्णानुगताः शुभाकारविहारा ऋज्वागतसाचीकृतदेहाद्यनेकोपभेदसहिता-श्चित्रकर्मणि नव भेदाः .. .. ..

२१ चित्रकर्मार्हभूमिसंस्कारकथनपूर्वकं बहुसमयस्थायिरंग – (वर्ण) - निर्माणं कनकरजतादिरंगद्रव्यकथनञ्च .. .. .

२२ सत्यवैणिकादिभेदेन सलक्षणं चित्रचातुर्विध्यम्, पत्राकृतिरेखाबिन्दुवतनादिचित्र दोषस्थानप्रमाणादिचित्रगुणभूषणदुरासनादिचित्रनाशहेतुभूम्यादिवर्णनञ्च .

२३ चित्रे देवनृपर्षिगन्धर्वदैत्यदानवादीनां सायुधानां सपरिच्छदानां निर्माणदेश-विशेषानुरुपासनशयनयानवेशसरित्सागरवाहनशैलादिखरसद्वीपभूमण्डलशल्कप-षादिनिधिसचन्द्रनक्षत्ररात्रिसन्ध्यादिनिर्माणम् ..

२४ चित्र शृंगारादिनवरसप्रदर्शनं, देवालयनृपसभयोस्तद्विमर्शः, निधिविद्याधर-हनुमदादिमंगलयचित्राणां गृहेषु बलाल्लेखन स्वहस्तैनारम्भगृहे चित्रलेखननि-षेधचित्रदोषगुणवर्णनम्, चित्रसूत्र समाप्तिः .. ...

This tabulation of ahe topics will reveal that the text touches practically all the points pertaining to the technique and conventions employed in Indian pictorial art. Proportions of human figure, types of men, different varieties of hair and eyes, various poses of body, method of preparing the painintg-canvascs, the plastered wall, etc., conventions regarding the representations of gods, men, landscapes; seasons etc., all these are some of the basic principles of this fine art which have been dealt with in a masterly manner in this treatise.

We know that arts like Architecture and Sculpture for their rise and development had the religious inspiration in their background. Natuarally pictorial art too owes its origin from the religious craving of the man. The *Citraja* images, as already pointed out, were very highly extolled in the religious digests. A complete science of Indian Iconography therefore gives a proper place to the treatment of pictorial canons as well. Royal patronage and the Palace culture, however, were responsible for the development of these arts on the secular basis also. *Visnudharmottara*, therefore, also mirrors this side-development which culminated in its full-fledged code by the time, i. e. 11th century, when the *Samarangana-Sutradhara* was written by king Bhojadeva of Dhara, one of the richest documents on the canons of ancient Indian painting, Accordingly the V. D. deals not only with religious aspect of Indian painting, but also, and to a far greater extent, with its secular employment. Prof. Kramrisch remarks: "Painting in ancient India, especially in the Gupta period, was of great importance in the life of the citizens. The interest taken in pictures varied with the education of the spectator. The masters praise the *rekhas* (रेखा) (delineation and articulation of form), the connoisseurs praise the display of light and shade, women like display of ornaments, to the rest of the public richness of colours appeals". *Vatsyayana's Kamasutra* is also a brilliant testimoney to the fact that with

rise of cities, the ideals of citizenship and the culture of the citizens also rose to an extent that the artistic culture and refinements were one of the chief characteristics of civilization.

Samarangana-Sutradhara—At many places in this study I have indicated the special contribution of the **Samarangana-sutradhara** in devoting a good many chapters to this most fascinating branch of fine art, the painting. Among the *Arca-dravyas*, the substances of which the icons are made or the images are carved out, is included also the *Alekhya*, the Citra, the Painting, by means of which beautiful images are drawn on some background.

It may be noted that in the *Samarangana-sutradhara*, as I have criticised it at several places, the portion of the text on sculpture is neither exhaustive nor elaborate. That is, in the text we neither get a complete traditional account of images of the divinities and statues of great personages along with a detailed code of canons such as we find in *Agamic* works and *Silpa-sastras* like *Manasara*, *Silparatna* and works of *Kasyapa* and *Agastya*, nor any code of metal-casting, the details of which are found in the contemporary anthology—*Manasollasa* of King *Somesvara*. Both these drawbacks have been fully compensated by its treatment of the painter's masterpiece, the different kinds of paintings, both religious aud secular. Hence I am content to take notice of the pictorial art of making images—both religious and secular—according to our treatise, which in accordance with the time-honoured tradition of the medieval art. (i. e. latter part of the medieval renaissance), has devoted a good many chapters to the art of painting, which as I have hinted at, in the very first part of this study, forms a major contribution of this work on architecture. Moreover the architectural works belonging to both the schools as noticed in the Introductory part of the referred study do not contain any treatment of the topic of pictorial representation of the images of gods. The treatises like *Silparatna* are comparatively very late, or rather modern Among the pre-*Samarangana* treatises on architecture, there

are however a few works which have dealt with this topic in detail. The first place must be assigned to *Visnudharmottara* which gives a detailed account of the rules of painting and is of unique importance in this particular branch of art. It is a representative work of ancient Indian painting.

Now with this background I may proceed with the detailed account of the pictorial art as furnished by this notable treatise on the art of painting which I have, at many places, cited as an authoritative compendium of medieval architecture and if both the early and later parts of the madieval period of Indian History may be taken as the harbingers of a renaissance in the domain of art and literature, this treatise is certainly an epitome of that social upsurge which gave birth to stupendous works of art and architecture, the famous monuments, already noticed (cf. 'Temple Architecture—vide Vastu-sastra Vol. I.—Hindu Science of Architecture with esp. ref. to the S.S.) which are our pride.

The very first point of importance in our consideration of the canons of the painting as enjoined by this work is that though some of the topics such as the carons of the proportionate measurements, the nine poses of the legs, the different varieties of the hand poses numbering as many as sixty-four, the different varieties of the form in which gods, goddesses and the demi-gods, the immortals and mortals alike all fall under this broad heading of Painting and they are treated as such; though to my mind all these may be deemed a common property af both sculpture and painting as well as other arts of icon-making. In the S.S., however, some innovations have been introduced for the first time in the extant manuals of purely *Silpa*-character, viz. the Rasas and Rasa-drstis, the dancing poses of hands, etc. and the detailed technique and conventions of the prevalent pictorial traditions of the time.

It has, thus devoted a good number of chapters on painting exclusively, a detailed notice of which will form the subject matter

of the proceeding chapters. For general acquaintance, however, a tabulation of the contents will suffice for our present angle of this discourse:

चित्रकर्मणि

विषयाः	अध्यायाः	६ दोषगुणनिरूपणम्	७८
१ चित्रोद्देशः	७१	७ ऋजुगतादिस्थानलक्षणम्	७९
२ भूमिबन्धनम्	७२	८ वैष्णवादिस्थानकलक्षणम्	८०
३ लेप्यकर्मादिकम्	७३	९ पञ्चपुरुषस्त्रीलक्षणम्	८१
४ अण्डकप्रमाणम्	७४	१० रसदृष्टिलक्षणम्	८१
५ मानोत्पत्तिः	७५	११ पताकादिचतुःषष्टिहस्तलक्षणम्	८३

Aparajitapraccha —It is also a very important text on Vastu-sastra. It is contemporary to the *Samarangana-Sutradhara* and a detailed notice of this work from the point of view of a critical and comparative estimation, may be seen in writer's Hindu Science of Architecture. It has a unique distinction to have expounded some of the current trends of the time in the depiction of the picture, like natural sceneries, especially the animal kingdom, the birds and beasts as well as the pleasing phenomena of the plants and the trees, leaves and flowers. It has also given a valuable record of the six styles of this art (*Nagara, Dravide, Vesara, Kalinga, Yamuna* and *Vyantara*), as cultivated in so many centres of art in the great land of ours. The following chapters must give a peep into the pictorial treasure house of this magnificent work:

२२४ चित्रसद्भावनिर्णयः ...	५७६-५७७	जीवसूत्रम् —	५८६
२२५ परमाण्वादिकल्पितं रूपमानम्	५७८	पत्राकारादिविशेषलक्षणम्	५८६
तालमानम् —	५७८	२२९ देशजातिकुलस्थानवर्णभेद वर्णनम् ...	५७९
एकतालादिषोडशतालान्ताः प्रतिमाः ...	५७८-५७९	२३० सरस्वत्यर्चनं गुरुशिष्यसंबन्ध-लक्षणं च ...	५८८-५९०
अष्टधातुमयादिप्रतिमा-			

Now a perusal of these contents of the Aparajita, will convince us that *Patras* and *Kantakas* as well as the detailed delineation on the *Vartana* as well as the manifold motifs both of the animal kingdom and the celestial one, etc. are some of the special introductions of this text in realm of this lore. We shall have an opportunity to describe all these details in the respective chapters ahead.

Abhilasitartha Cintamani:—or 'Boon-stone of all desirable knowledge is a compendium of encyclopaedic nature, treating all kinds of topics both religious and secular. It is said to have been compiled by the Calukya King Somesvaradeva, who flourshed in the 12th century A. D. Its Prakarana III, is devoted to the description of

architecture, picture-drawing and painting with minutest details, iconography and pleasures of domestic life. The topics on painting going by the name of the Alekhyakarma is consisted of the following topics:

प्रसङ्गादालेख्यकर्म

लेपद्रव्यम्	ग्रीवा	भुजौ
वर्तिका	जत्रुणी	हस्तलेख-प्रायुर्लेखादि-
लेखनी	वक्षःस्थलम्	विन्यासः
आकारलेखनम्	मध्यभागः	हस्ताङ्गुलि—
शुद्धवर्णाः	नाभिः	परिमाणम्
मिश्रवर्णाः	श्रोणिः	अङ्गुलिपर्वाणि
सवचित्र-	कटिः	हस्तनखाः
सामान्यविधिः	वरित्रम्	ऋजुस्थानलक्षणम्
ऋज्वादि–	जठरम्	साचिस्थानलक्षणम्
स्थाननिरूपणम्	मुष्कौ	भित्तिकस्थानलक्षणम्
ब्रह्मसूत्रम्	दन्ताः	प्रकोष्ठः
तिर्यक्सूत्रम्	हनुमण्डलम्	मणिबन्धः
शीर्षः	कूर्चम्	अंसः
केशाः	कुकुन्दरे	पृष्ठभागः
ललाटम्	स्फिचौ	ऋजुवृत्तिः
भ्रूलेखा	ऊरु	अर्धर्जुकवृत्तिः
नासामूलम्	जानुनी	साचिवृत्ति
नेत्रे	जङ्घामूलम्	द्व्यर्धाक्षिवृत्तिः
कपोलौ	गुल्फौ	केशवादिचतुर्विंशति-
कण्ठौ	पादौ	मूर्तिलक्षणम् (विस्तारादलम्)
नासाग्रम्	पादाङ्गुल्य.	हयचित्रलक्षणम्
गोजी	पादनखा.	गजचित्रलक्षणम्
ओष्ठौ	कृकाटिका	विद्धादयश्चित्रभेदाः
सृक्विकणी	कक्षामूलम्	

In the **Manasollasa**, though the text is almost identical, it, however, shows some variation as well, The following brief tabulation will be helpful to reconstruct the whole treatment:

चित्रकारस्वरूपम्	चित्रभित्तिः	लेखनीलेखनम्
शुद्धवर्णद्रव्याणि	मिश्रवर्णाः	चित्रवर्णाः
पक्षसूत्रलक्षणम्	ताललक्षणम्	तिर्यंक्मानलक्षणम्
सामान्यचित्रप्रक्रिया		

Thus it is evident that it deals with both painters and paintings as also with the methods of preparing *vajralepa* (adamantine paste), painting brushes, pure and mixed colours. In the *Abhilasitartha-Cintamani* (also cf. *Manasollasa*) very intersting details are given on pictorial painting, which is dependent, in the first place, on the three principal lines, called the plumb-lines and they are named here as *Brahmasutra* and the two *Paksasutras*, the side lines. Its Iconometry is very scientific and a detailed notice may be seen in a subsequent chapter.

Abhilasitartha-Cintamani's unique prescription of the metal-casting images has already been expounded, vide Iconoplastic Art—Vastusastra Vol II—Hindu canons of Iconography and Painting. Its expatiation on the technique and convention of the pictorical art especially the perfect delineations of the form—the divine and human both—in all its limbs and sub-limbes as well as the anatomical perspective of the whole picture in relation to the different kinds of pictures and the explanations of the various technical terms are some of the very valuable contributions of the work. It is worthy of note that the author, the King Somesvara *Bhulakamalla* of the western Chalukya line of Kalyani who came to the throne in 1124-25 proudly describes himself as *Citravidya-viranci*, the creator or master of the art of drawing and painting,

Silparatna is a rare work on Indian art.—It is divided into two parts, the first part, consisting of 46 chapters, deals with the construction of houses, villages and other allied subject (cf. Hindu Science of Architecture, where a detailed treatment of the textual matter is attempted), while the second part contains 35 chapters

and treats of iconography and kindred topics. It is, however, very remarkable that this text treats painting—the *Citra-laksana* in continuation to the secular art—the 46th (i.e. the last) chapter of the first part and not along with the religious art, the iconography. This shows the medieval tendency of the pictorial art with which this work must have been fully influenced. It was natural also as it was compiled from the early sources of *Agamas, Silpa-texts* in the later medieval period, by *Srikumara*, a *Keralite*, well versed in *Silpa-vidya* as is evident from the following verse of the text (cf. Chap. 1. 6) at the instance of *Devanarayana* of Travancore State who flourished in the latter part of the 16th century A. D. and who was a great patron of learning and entertained in his court the famous Narayana Bhatta, a great poet and grammarian:

ब्राह्मं क्षात्रं च तेजोऽप्यहमहमिकयावर्णिते यत्र वीरे
तस्य श्रीदेवनारायणधरणिपतेराज्ञयाज्ञाकरोऽहम् ।
मन्दोऽप्यप्यन्तमोहादतिविपुलतरेभ्योऽथ पूर्वागमेभ्यः
संक्षिप्तं शिल्परत्नं प्रलिखितुमधुना प्रक्रमे तत्क्रमेण ॥

The 46th chapter of the Silparatna (Pt. I) entitled *'Citra-laksana'* gives all the salient canons both of the technique as well as the conventions of the painting which had been evolved by the time and were current in its day. Its expatations follow more or less the line taken by the *Abhilasitarth-cintamani* (already taken notice of), of course, with proper modifications and expansions. Its prescriptions on the different modes of *Svarna-lekhavidhi*, are very rich indications of the pictorical art which had attained some of the most refined and embellished traits of the crafstmanship.

As already pointed out the text treats painting as an accessory to architecture af human and divine dwellings—cf. the very first line of the chapter:

एवं सर्वविमानानि गोपुरादीनि वा पुनः ।
मनोहरतरं कुर्यान्नानाचित्रैर्विचित्रितम् ॥

It then takes up the scope of the painting in which all animate and inanimate figure. Then follows the types of painting and incidently hints at the non-scope of painting, what is termed dy it, as *'Citra-abhasa'*. Afterwa ds are dealt with the backgrounds—the *Citrabhitti* (vs. 15-23)—and its preparation. Then is given the technique of the colours and colouring as well as the most popular and appealing objects of painting (26-39). It further takes up the Citra-*lekhanavidhi* and incidentally dwells at length on the brushes, etc. (the three-fold *lekhani*) as well as the traditional *rjvagata*, etc. nine poses along with proportions of measurements of all limbs and sub-limbs. The verses 111-142 are a beautiful and a very reasoned account of the colours, their varieties, compounds and mixtures, etc. together with the use of gold in them and the technique of its application. In the end (143-147½) are given the three famous types of painting—the *Rasacitra*, the *Dhulicitra* and *Citra* (proper).

Dr. Raghavan ("Some Sanskrit Texts on Painting" I. H. Vol. X. 1933,1) has found the exposition of the pictorial art-canons in two more *Silpa*-texts—the *'Sarasvata-Citra-Karma-Sastra'* and the *'Narada-Silpa'* and I better give his own resume of these ancient manuals on painting :

"Now I propose to notice the contents of two works treating of painting which are still in manuscript form. The *Sarasvata-citrakarma-sastra* is a manuscript on *Citra* available in the Tanjore Library (Burnell 11076). It is on Citra and not on painting alone. Citra as is known frsm *Silparatna* does not mean picture alone. It means exactly what the Tamil work 'Bomai' means. It means *Citra*, sculpture or complete figures in stone, metal, etc., *Ardhacitra*, 'half-visible reliefs on the walls, and *Citrabhasa*, semblanee of a Citra.' viz. the monodimensional drawing on flat surface like wall, plank, cloth, etc. It is sculpture, etc. which are Citra par excellence.

This classification is also given by the *Sarasvatacitrasastra.* It means first *Citra, Ardhacitra* and *Citrabhasa,– Citra* in धातु दारु.शिला,रत्न and लोह and *Citrabhasa* on wall or plank or wood. Then it speaks of *Mana* of men and women and these go up to chapter X. It then takes up the *Mana* of *Murtis.* In the 39th chapter, it speaks of मृल्लेपन, smearing the walls with mud and of शुक्ललेपन, smearing the walls with cunam. The 40th chapter deals with *Varna-Samskara.* From such works as this we learn that painting and iconography and sculpture came to be related and that the canons for the latter two were also the canons for painting—a fact which we realise also on seeing the rather modern paintings on the walls of almost all the South Indian temples.

Another work of the *Silpa-Sastra,* which treate of painting and is not available in print, is the *Naradasilpa,* which I, propose to examine now. A manuscript of this work is available in the Adyar Library, Adyar, Madras. Two chapters of this work are devoted to painting, one to the architecture of Citra-Sala, 'Art gallerv' and another to painting itself. We all know that besides the houses and temples, a place called the *Citra sala* in the palaces of kings contained pictures. We hear of this *Citra-Sala* of the king's palace in the *Malavikagnimitra* of *Kalidasa.* But the hall for pictures and its architecture are nowhere else described in works of *Silpa* except in the *Naradasilpa.* From this work which describes only the public *Citra-Sala* of the city, we also come to know that in ancient India, apart from the Art gallery in the palaces, there were also public Art galleries in the city. The *Naisadha,* X, 35 and *Kadambari* mention public Art galleries of the city.

Chapter 66 of the Naradasilpa is called चित्रशालालक्षणकथन and it describes the nature of *Citra-Sala.* The work is written in a very difficult, affected archaic prose style and consequently very few sentences are clear enough to be quoted here. Narada quotes an

earlier authority Usinara, according to whom the *Citra-Sala* must be in the centre of the city, in a place like the meeting of four streets or in the middle of the *Raja-Vithi*, 'king's highway'. The building may be of the shape of a *Mardala*, (a kind of drum) or ***Mandalika*** (circular) or mace-like (*dandikakrtika*). It has many doors, main and smaller entrances (*dvaropadvaraka*). It may have one or many faces. The courts within must be each in two parts (***dvidvibhagangana***). This perhaps means that one half on the side of the wall is to be enclosed for picture and the other half for the floating spectators .There are inner halls, pials to rest on and stairs leading to the upper storey. The pillars may be 32, or 16 in number. One hall for pictures runs across and there is one in the centre. The one in the centre seems to be in a very raised place with steps leading to it. In the front or on the eastern side there is a 'special hall' (*Vaisesika Sala*). The whole building shall have windows, and beautiful canopies and shall be, in all other ways variously decorated. Again *Narada* says that the *Citra-Sala* must have many pials and many seats on all sides with *Upa-Salas* or minor halls resembling out-houses. The building is like a *Mandapa*, with dome, and kalasa at the top. It is not that the same hall must have all these details but one may adopt some and another some others. Certain *Citra-Salas*, for instance, have stairs on all sides and have the halls for picture only in the upstairs. The *Citra-Sala* has a great mirror within and glass chandeliers. Sometime the front of the building is beautified by constructing it like a small Gopura. In such halls pictures done in various brilliant colours, of *Devas*, *Gandharvas*, *Kinnaras*, men in sport, persons possessing greatness and of importance are exhibited.

Chapter 71 of the *Nuradasilpa* is devoted to the decoration of painting **चित्रालंकृतिरचनाविधिकथन.** Pictures are not only for the joy of the gods, and the presiding deities of the bnildings, the ***Vastu-nathas***, but are also for beauty according to Usinara. Narada gives

a new kind of classification of pictures, not found in other works, and it is from the point of view of the places where the pictures are drawn. Thus he says that pictures are of three kinds —of the floor, of the wall, and of the top, i. e. ceiling (भौम कुड्यक and ऊर्ध्वक).These again are classified from another stand point into two kinds, permanent and temporary (शाश्वतक and तात्कालिक). The later is the *Bhauma* i. e., the picture of the floor, *Kolam*, the *Dhuli Citra* and *Rasa Citra* of Somesvara belong to this class. Narada says that this variety is drawn in front of the house, on the door-step, on the pials and everywhere in the house on the floor. Birds, snakes, elephants, horses, etc. can thus be drawn. These themes are still drawn in our houses.

The pictures on the walls—*Kudyaka*, or, on the top—*Urdhvaka*, are of Devas, Gandharvas, Yaksas, sages, great monarchs, animals, wrestlers, warriors, etc. *Narada* says that the pillar-tops and sides of the pillars can also be decorated with painting.

The two good features of all pictures are given by *Narada* as fine lines and observation of anatomy rules, अविषमरेखा and अविरुद्धसूत्रपात. He gives rich decorartion as another good feature and here we are reminded of the Vi. Dha. which says :—स्त्रियो भूषणमिच्छन्ति

According to place, says *Narada*, the appropriate *jatis* of beings, *Daiva*, *Gandharva*, *Yaksa*, *Kinnara*, *Vidyadhara*] and *Manusa*, must be chosen. *Narada* speaks also of animals and birds in various postures as themes to be drawn in the eastern or southern sides. He says that, before painting *Sudha* must be applied to the walls and if the ground is plank or wood in the cases of beams and pillars, it must be smeared with some herbal juice to make it durable. The Citras on wood and metal which refer to carved images, etc. and to which the name citra applies pre-eminently, are also mentioned by *Narada* along with the references to painting or carving, on unbrellas, handles of chowries, swords, etc."

CHAPTER II

PAINTING, ITS AIM, ORIGIN AND SCOPE

The Sanskrit word Citra is generally rendered as painting, but it means just 'image'. which the readers have already seen (vide Classification of Images- *Citra,Citrardha* and *Citrabhasa*, the three-fold classification, of images on the basis of the sculpture, as fully sculptured, half represented, and non-manifest ones—*Vastusastra* Vol. II—Hindu Canons of Iconography and Painting). Here in this part of study, therefore, the Citra would be used in the limited sense of painting. Painting is what we understand by the term *Alekhya.* It is one of the nine or ten varieties of materials of which the images are made. The *Alekhya* images, in my opinion, from the point of view of general currency and use, are second only to stone images. The other principal variety is of the metal images. Thuse three classes of images, stone images, metal images, and those painted on some background like *pata* or paper are more popular than others.

Again as the universe of discource in relation to Iconography—the Sculpture, being a limited one in this Study, i. e. excluding from its purview the secular images and concentrating on only religious ones, this stand point however, would have to be modified here in this part, bscause the *Samarangana Sutradhara* does provide for secular norms of painting in its treatment on the subject. This is the unique feature of this work (see also V.S Vol. I, Part III—House Architecture—the Secular Architecture) not to have lost sight of the secular trends in art, characteristic of the upsurge of the medieval tendencies in art and literature. This leads us to the two-fold general scope of painting.

Suprabhedagama says, "पटे पट्टे कुड्ये वा चित्रसंभव:". Thus both the mural paintings and the painting on cloth and board were in vogue

from the early times in India. T. Gopinath Rao in his Elements of Hindu Iconography (page 53) says; "The very name *Chitrabhas* applied for painting is suggestive of the fact that the principles of light and shade also were well understood pretty early by the Indians. This word *Chitrabhas* means that which resembles the *Chitra* or solid natural images. The appearance of solidity comes to a picture painted on a flat surface only when light and shade are properly disposed in the picture. From the several instances of ancient paintings found in India, it is easy to form an estimate regarding the great progress made by Indians in the art of painting in the early times. The Frescos of Ajanta and wall paintings in the temples on the Malabar coast of the Kerala State which later have not as yet attracted the attention of scholars disclosed a notable advance made in India in this difficult art of painting"

Painting, as hinted at, before (cf. "The Iconoplastic Art), being in the scope of Iconography, should have been treated as such; but painting has a unique place in the ancient Indian arts as its employment was not restricted to religious purposes alone; its aim for secular employment has been in vogue from times immemorial, as would be evident soon from the fascinating stories of its origin. But before we trace its origin, let us introduce its aim a little more in the scheme of cultural and artistic traditions of this ancient land.

Its aim.—A text like *Visnudharmottara* (forming the component part of the *Visnu-maha purana*) itself unequivocally eulogises painting having its both religious and secular use. It says (vide *Citralaksana*, p. 4); *Citra*, the painting is the finest or fine arts. We can get all kinds of merits accruing from *Dharma*, *Artha*, *Kama* and *Moksa*. It is the first of the auspicious things in one's house. It is as superior as Sumeru among the mountains, as Garuda among the birds and as King among men.

Samarangana-Sutradhara also (ibid) gives it the first place

among all the fine arts. It is simply the **mukha** the representative of all arts, the spokesman, the leader as it were. In a word it has the greatest appeal to the hearts and minds of people, as from it are derived nothing but joy and sensibility of the highest order.

The employment of painting purely from the point of view of religious merit was also of a hoary antiquity and it might be as old as image-worship and Iconography themselves. A sacred text like *Hayasirsapancaratra* bears an ample testimony in its following quotation that the pictorial representation of divinities was as time-honoured as through any sculptural or any iconoplastic mediums :

यावन्ति विष्णुरूपाणि सुरूपाणीह लेखयेत ।
तावद् युगसहस्राणि विष्णुलोके महीयते ॥
लेप्ये चित्रे हरिर्नित्यं सन्निधानमुपैति हि ।
तस्मात् सर्वप्रयत्नेन लेप्यचित्रगतं यजेत् ॥
कान्तिभूषणभावाद्यैश्चित्रे यस्मात् स्फुटं स्थितः ।
अतः सन्निधमायाति चित्रगास्तु जनार्दनः ॥
तस्माच्चित्रार्चने पुण्यं स्मृतं शतगुणं बुधैः ।
चित्रस्थं पुण्डरीकाक्षं सविलासं सविभ्रमम् ॥
दृष्ट्वा विमुच्यते पापैर्जन्मकोटिसुसञ्चितैः ।
तस्माच्छुभार्थिभिर्धीरैः महापुण्यजिगीषया ॥
पटस्थः पूजनीयस्तु देवो नारायणो प्रभुः ।
— हयशीर्षपञ्चरात्रात् —

'Speaking of artistic representation in relation to religion, the Visnudharmottara points out their mutual limitations:

"Vajra" said—the Supreme Deity has been described as devoid of form, smell and emotion destitute of sound and touch, so how this form can be (made) of Him ?

Markandeya replied—*Prakrti* and *Vikrti* come into existence

through the variation in the form of the Supreme Soul. That form of Him which is scarcely to be perceived is called *Prakrti*. The whole universe should be known as the *Vikrti* (i. e. modification) of Him, when endowed with form. Worship and meditation of the Supreme Being are possible (only when He is) endowed with form...... The best position of the (Supreme) Soul (however) is to be imagined without form. For seeing the worlds (He) possesses eyes closed in meditation........."

This concession being made, life in its entirety becomes fit for artistic representation, and the realm of imagination is as close within the reach of the artists, as nature that surrounds him, for tradition guides him in the one case and observation checks and inspires him in the other.'—Kramrisch's translation.

Painting, the *Citra* goes to the very core of the universe,its creation, maintenence and also destruction. Citra is wonder and it is through this 'Wonder' that we can conceive of the *Samsara*. If there is no wonder, (where there is an element of doubt and the doubt, being the child of ignorance, absence of the true Knowledge, is characterstic of *Samsara* and knowledge dawns, it leads to emancipation, the *Moksa*, the Release from this *Samsara*, which is nothing but full of sufferings. This basic truth of the life Divine and the Knowledge Supreme, has been very brilliantly broughat out in the pages of the *Aparajita-prccha* (cf. the Anthology of Citralaksanas Pt V). It says: All this three-fold world, the complete universe, both animate and inanimate, has arisen from the root of the Citra. *Brahma,Visnu, Mahesa* and all other Gods, men, *Nagas*, the sun, the moon, the earth, the trees, the thickets, creepers and other plants, the manifold species of animals, *svedaja, jarayuja*, etc., etc.—all the 84 lacs af *jivayonis* are an outcome of the miracle of the Citra. The whole earth in its geographical foundation—mountains, oceans, continents—is a result of the Citra. Innumerable colours are Citra. Human body,

its limbs,—as well as the different organs, are Citra like the different channels of waters. For those initiated in the wisdom of knowledge of *Brahma*, all this universe is nothing but a reflection of that Supreme soul, like that of the moon in the water. Day and night, time and space, seasons and years, yugas and kalpas—the whole existance from the primeval creation is nothing but a play of the Citra. It is like juggler's play full of curiosities, wonder and amusements. Needless to multiply the play of the Citra, the *Aparajitaprccha* very beautifully summarizes:

कूपो जले जलं कूपे विधिपर्ययतस्तथा ।
तद्वच्चित्रमयं विश्वं चित्रं विश्वे तथैव च ॥

Now let us come to the origin of painting as narrated in the ancient texts.

Origina— This general scope of painting hinted at, in the preceding lines, compels us to say a few words on the origin of painting. I do not think that any particular factor gave rise to painting. Painting, being one of the fine arts and the cultivation of arts, being intimately associated with the culture and civilisation of the people, it must have origninated with the rise of human civilization itself. The secular origin of painting can be traced as far back as *Vatsyayana's Kama-sutra* which leads us to this inference (cf. pages 32,44 Banaras edition.) that every cultured man had in his house a drawing board, and a vessel for holding brushes and other requisites of painting.

About the origin of the science of painting, we get the following story in *Citralaksanam* : In olden days there was a pious king named *Bhayajit*. Under him, all the subjects were happy and prosperous. Once a *Brahmin* came to him crying "Oh ! King, there is certainly sin in your kingdom, or why my yong son will die untimely ? Please get my son back from the other world". The King accordingly demanded the return of the Brahmin's son from the God Yama.

on whose refusal a fight ensued. Yama was defeated. Then came *Brahma*, the Creator, who told the King: "Life and death follow karma. Yama has nothing to do with them. You rather draw a picture of the Brahmin's son". The King did so. *Brahma* put life to that picture and told the King: "As you have conquered the *nagna Pretas* (naked ghosts) you will be, henceforth, known as *Nagnajit*, you conld draw this picture of the Brahmin's son only through my grace. This is the first picture in this world. You go to the divine *Silpin Visvakarman*, who will teach you everything regarding *Citravidya*".

Thus, according to *Citralaksanam*, the science of painting (*Citravidya*) arose in this world. We, however, get a different story in the *Visnudharmottaram* as to the origin of this science. The rules of Citra were evolved by the sage *Narayana* for the good of the world. It is said by the sage *Markandeya* : The two sages *Nara* and *Narayana* were engaged in penance at their hermitage of *Vadari* While they were thus engaged in practising penances, the *apsarasas* came to cause hindrance to their penances. Roaming amorously and culling flowers they were seen by *Narayana*, who could easily discern their purpose. Taking the juice of mango tree, which excites amour, he created the auspicious nymph with charming limbs by making a picture of her. The damsel, beautifully drawn, created through painting, in that very moment, was endowed with large eyes. No goddess, no *gandharvi*, no wife of an *asura* and no *naga* damsel, no woman like her was (to be found) in the three worlds. Having seen her, all the ten *apsaras* went away in shame.

It is therefore, said that the great sage, *Narayana* for deceiving the *apsarasa* created the most beautiful woman *Urvasi* taking the juice of a mango tree. By means of the science of Citra, she was endowed with beautiful form and became the best *apsara*. The great sage having thus created (the art of) citra, with its rules, made the

immovable *Visvakarman* apprehend it.

Thus we get two different versions as to the origin of *Citra-vidya*. One ascribes the origin to *Nagnajit* and the other to sage *Narayana*. In these legends however is hidden some basic truth which also should be interpreted as the correct origin of painting. In either legend the origin of the art of painting is seen in the outlining of a human figure for the purpose of creating living human form. Prof. Kramrisch calls this reconstructed origin "magic and non-aesthetic". But nevertheless in these accounts are hidden the elements of ovservation-cum-imitation and imagination going to the very roots of the origin of painting and according to the V. D. there is yet another very powerful element that forms the fundamental fact in elucidating the origin of painting. "But not only the two-fold origin of painting in observation and imagination was theoritically known to the authors of the various treatises; the *Visnudharmottara*, moreover, introduces its chapters on painting with a discourse, where *Markandeya* instructs king *Vajra*, that without a knowledge of the science of dancing the rules of painting can scarcely be understood. In another passage, the observation of nature and of the rules of dancing are indicated as the ultimate resources of the painter, This does not mean that the positions of dancers have to be painted. None of the nine positions of the treatise on painting in the *Visnudharmottara* coincides, with any of the 101 positions explicitly described in Bharata's *Natya-sastra*. What is meant by the derivation of painting from dancing is the movement in common to both these expressive forms; it asserts itself in purity through dancing, it guides the hand of the artist, who knows how to paint figures, as if breathing, the wind as blowing, the fire as blazing, and the streamers as fluttering. The moving force, the vital breath, the life movement (*cetana*), that is expected to be seen in the work of a painter, to make it alive with rhythm and expression. Imagination, observation and the expressive force of rhythm are meant by the

legends of the origin of painting, to be its essential features"

—Kramrisch.

With this general account of the origin of painting, it may be pointed out that we have already quoted the religious merit of the paintings (cf. (*Hayasirsa* P.), their secular use also has been in vogue, since a very early age. The *Jataka* literature, Sanskrit Dramas and *Kavyas* like *Ratnavali, Raghuvamsa, Abhijnana-Sakuntala, Uttara-Rama-carita,* to mention only a few of them, bear testimony to their secular use. In them from the picture gallery (*citragara*) in the royal pleasure grove of Prasenajit, King of Kosala, to those many portraits and landscapes paitned by artists of the royal and the servant class alike, there mentian is made.

The motif of decorations, a characteristic feature of Indian architecture (cf. *Aprayojya-prayojya* the 34th Chap. of the S. S. —vide Bhavana-nives Pt. IV also was very much related to the paintings both secular and religious. Paintings had a diverse use from early times. For the instruction of the child and communication with the illiterate paintings are but a model method.

Paintings in ancient India, especially in the Gupta Age, was of great importance in the life of the citizen. The interest taken in pictures varied with the education of the spectator. "The masters praise the *rekhas* (delineation and articulation of form), the connoisseurs praise the display of light and shade (*Vartana*), women like the display of ornaments, to the rest of the public, richness of colour appeals".—Introduction to *Visnudharmottara*—Stella Kramrisch.

Now with this account and its interpretation of the origin of painting, it may be pointed out that this subject can be viewed from three angles, namely the origin of the Art, the origin of the *Sastra* and the antiquity of its culture.

As regards the first angle the above accounts may suffice. Regarding the second, it may be noted that nothing is conclusively known of the earliest texts on this *Sastra*, but a clue of its hoary

exposition is already there in the V. D. itself. It admits in several places that it is but repeating and compiling from older sources. These being lost to us, the *Viṣnudharmottaram* represents the earliest exhaustive and authoritative account of the theory of painting.

Now as regards the third angle, here too there are a good many clues in ancient Indian literary and artistic monuments. Painting, being a fine art, is ornament of a town, hobby of townsmen and a civilized trait of citizenship. That every cultured man had in his house a drawing board and a vessel for holding brushes and other requisites of painting, is corroborated by the Vatsyana's *Kamasutra*. Science of paints and their art for cultivation were prevalent in the earliest of Buddist period. The King Prasenajit, Karamrich observes, could boast of a picture gallery where the *Bhikkhunis* were forbidden to go. Similar are many literary evidences corroborating this fact. Kramrisch observes: "From the great Hall built by the Bodhisat according to the *Maha Ummaggajataka*—painted with beautiful pictures and the subterranean palace of the same *Jatak*, with its stucco-coated walls, bearing paintings of the splendour of *Sakka*, the Zones of Mt. Sumeru, the sea, and the ocean, the four continents, the himavat, the lake Anotatta, the vermilion mountain, the sun & the moon, the heaven of the great kings with the six heavens of sense and their divisions, to the picture gallery (*citragara*) in the royal pleasure-grove of Pasenajit, the king of *Kosala*, where many people used to go, amongst them the *Bhikkhunis*, who were forbidden to do so—to those many portraits and landscapes painted by artists of royal and servants class alike, as mentioned in the *Ratnavali*, *Raghuvamsa* *Sakuntala* and *Uttara-Rama-chaitra*—we see an unfading delight taken in the magic and the sensuousness of painting".

We are all familiar with *Ajanta*-paintings, our proudest pictorial ancient heritage dating as far back as first century A. D. There is however a more earlier instance of Indian painting found on the frescoes

in *Jogimara* cave of the Ramgarh hill within the confines of the Surguja State.

Scope.—Now as regards the scope of Painting, some hint has already been got from the *Aparajitaprccha's* origin of painting where it speaks of the whole paraphernalia of heaven and earth as forming the subject matter of painting. The *Samarangana* (Cit. laks. Pt. V), however, gives a more reasoned and scientific account of the scope of painting when it says that paintings can be obtained on all the time honoured back-gronnds, the board or the cloth or the wall and all these canvases require, to begin with the *vartis*, outlines, mouldings (the *krtabandhas*), the proportions of the portrait, etc. (*lekhamana*), the colouring substances, shading and delineations, etc. together with the nine positions of legs and feet as well as innumerable poses or *mudras* of the hands. This is in a way the technical scope of the art. There is however, certain time-honoured traditions of the motifs of the pictorial art as painted in the pages of these manuals and a perusal will give us a vivid picture of the objective scope of painting. This includes not only the celestial kingdom but also the kingdoms of men, animals, birds and beasts together with the natural phenomenon of day aud night, seasons and the years.

The *Aprajita-prccha* (Pt.V—परिशिष्टम्) again goes many steps further when it includes the sun, the moon, the stars, the seas, the clouds etc., etc., also in the broader purview of the painter's art. It considers painting a very capable medium of presenting the dance, drama and other pleasing performances of the court.

Silparatna (Pt. V—परिशिष्टम्) completes the scope of painting by saying :

जङ्गमा स्थावरा वा ये सन्ति भुवनत्रये ।
तत्तत्स्वभावतस्तेषां करणं चित्रमुच्यते ॥

Now in the end may be hinted at, a very important allied topic of this scope which is the non-scope *Citra-avisayas'* (cf. the परिशिष्टम् Pt. V) and the *Silparatna* is emphatic that only those things are worthy of painting which are auspicious and enjoined by the tradition—the scriptures. Subjects of painting are those full of beautiful and auspicious stories and arousing in us pleasing aesthetic experience and enkindling our sensibility. The scenes like the battlefield, the death, the naked plays of the *tapasvis*, etc.. etc. are not worthy of paints.

In this connection the *Samarangana-sutradhara's* prescriptions regarding the *'yojya-ayoja'* on the house-walls is a beautiful expatiation on this topic and the reader is referred to, to read writer's Hindu Science of Architecture, Pt. III—Secular Architecture. There a list of the items worthy of painting and vise versa is given.

CHAPTER III

ELEMENTS, CONSTITUENTS AND TYPES

This chapter (and its items) may be said to expound the items numbering 4th, 7th and 5th of the '*Citralaksana*' respectively.

Elements.—As regards the elements of painting, it may be pointed out that *Yasodhara* on *Kamasutra* of *Vatsyayana* quotes these essential parts of the *Alekhya* in the following *Karika*:—

रूपभेदा; प्रमाणानि लावण्यं भावयोजनम् ।
सादृश्यं वर्णिकाभङ्ग इति चित्रं षडङ्गकम् ।

'Namely, varieties of beauty, proportions, representation of sentimental grace, resemblence, colours and reliefs"—These Six-fold elements of painting as presented by *Yasodhara*, in my opinion, are from the point of view of the objective treatment of the art as finished work i. e. from the spectator's point of view; but from the artist's point of view, *Samarangana-Sutradhara*, presents in the following Eight-fold parts as essential code of the paraphernalia of the pictorial art which may be taken as the constituents or the limbs of painting :

Constituents-eight-fold:—

1.	*Vartika*	Paint bursh
2.	*Bhumibandhana*	Canvas (Background)
3.	*Lekhya*	Drawing
4.	*Rekhakarma*	Delineation & Articulation of form.
5.	*Varnakarma*	Colours
6.	*Vartana*	Display of light and shade.
7.	Corrupt	— —
8.	"	— —

Types.—Without going into details (as these Eight-fold elements have to be taken later on in their respective sections), I now say a few words on the types of painting. *Visnudharmottara* distinguishes the following four types of pictures:—

1. *Satya*—true, realistic (i. e. *Loka-Sadrsya*) that is in oblong

frame.

2. *Vainika*—though literally means lyrical (derived from *Vina*, lyre), it may be taken in for those in square frame. The V. D. describes it with so many qualifications दीर्घाङ्ग, सप्रमाण, सुकुमार, सुभूमिक, चतुरस्र, सुसम्पूर्ण all of which aim at a beautiful portrait with the consummation of skill and perfection of high order. Dr. Motichand, however, takes it as a very common decorative motif what is called 'Meander' (Barada Mutan), Sanskrit *Gomutrika*, wavey pattern. The motif is derived from the bullock urinating while passing on his track. The act produces a wavy pattern on the track. In the Visnudharmottara, III, 41, 3, this motif seems to have been mentioned under the name of *Vainika*, which is derived from *Veni* Coiffure. The entwined meanders are of the same shape as the coiffure twisted in basket pattern, in which the curves (*Khana*) are filled with floral designs. In dohri bel or double meander two meanders ccoss and the interspaces in ascending loops are filled with flowers and leaves—'Mughal Painting.'

3. *Nagara*—pertaining to the citizens i.e. gentry pictures in round frames—a special characteristic of which being less of ornamentation.

4. *Misra*—mixed.

According to *Samarangana-Sutradhara*, however, types of painting em erge from the types of the background. Accor- dingly the back-ground on which the images are to be painted consists of *Patta*, i.e. board; *Pata* i.e. cloth and *Kudya*, the wall. Thus the types of painting according to this text are mural paintings and those drawn on cloth and board. This shows the great advancement achieved in the art of painting in its times.

In the *Manasollasa* or *Abhilasitartha-cintamani*, however, the types of painting are classified as five-fold (cf. Cit. Laks. pt. V) :

1. *Viddha-citra*
2. *Aviddha-citra*
3. *Bhava-citra*
4. *Rasa-citra*
5. *Dhuli-citra*

Viddha—The exact copy of an object as we find in reflection, is called '*viddha*' and it corresponds to what is called 'satya' in the V.D., where '*loka-sadrsya*' is aimed at. Here it is '*darpana-sadrsya*.

Aviddha—is not so much opposite to '*Viddha*'; but here only resemblance will do. It is, as it were, painted accidently and so only outline-drawing will do.

Bhava—variety of citra is one that expresses the *Rasas* like *Srngara* etc. It may also be called '*Rasa-citra*' in *Silpa-ratna's* terminology (cf. ahead).

Rasa-citra—here rasa means 'drava' or coloured solution.

Dhuli—citra is characterized by bright colours.

The *Silparatna* on the other hand restricts its classification of the varieties of pictures only to three. First it takes the word *Citra* in the wider sense of the term i.e. image which as we have already seen, is *Citra (sarvangadrsya-karana)*, *Citrardha* i.e. half-relief and *Citra-abhasa'*, the painting and then gives the following three-fold classification of the pictures :—

1. *Rasa-citra*—is one where a very look at the outline and its colouring and shades etc. indicates the *Srngara* etc. rasas.
2. *Dhulicitra*— is what is described in *Manasollasa* (cf. before) and is already taken notice of.
3. *Citra*—proper here is what is called the *Satya* in the V. D. and the *Viddha* in the *Manasollasa*.

Dr. Raghavan has a very illuminating observation on the kinds of pictures treated in the texts—vide his paper 'Some Sanskrit Texts on Painting'—I.H.Q. Vol X 1933 and I better close this chapter with his remarks on this topic :

"Coming to the four kinds of pictures given in the *Visnudharmottara*, सत्य, वैणिक, नागर and मिश्र, I am of opinion that none of the first three kinds has been correctly or adequately explained by Dr. Coomnraswamy.

Vainika can never be explained by taking stand on *Vina* which may mean 'lyre' and thus can, in due course, lead to 'the lyrical.' Similarly *Nagara* cannot be explained by Vatsyayana's *Nagaraka*. Even the *Nagara* style met with in architecture does not help us in this connection. *Satya* can not be interpreted as in *Sattvika* picture One can as well derive it from Sat and say it is the picture of the Upanisadic Brahman. My impression on reading the *Visnudharmottara* is that even to its author the exact import of these names was not clear. The text seems to have been written after a cut in the flow of tradition of the artists who were using these words as *Paribhasas*. Otherwise one would not, in differentiating types of picture on thes basis of prominent and 'noteworthy features. mix with these such trifling features as the ablong or square nature of the frame, as the author of the Vi. *Dha.* does. The names *Vainika, Nagara,* etc. remind me of similar *Paribhasas* of the *Natyasastra* viz. *Jarjara*, *Kaisiki*, etc. which even in Bharata's text are explained very unsatisfactorily with the aid of grammar and verbal resemblances.

It must also be noted in this connection that none of the other works dealing with the types of pictures, speak of these four kinds mentioned in the *Vi. Dha.* The *Abhilasitartha-cintamani* gives five varities of picture विद्ध, अविद्ध, भावचित्र, रसचित्र and धूलीचित्र. Of those the *Bhava Citra*' stands by itself and is of the greatest importance. It as been explained above that '*Bhava Citra*' is the picture depicting emotion. The *Rasa Citra*, and *Dhuli Citra* go together. The Dhuli Citra is the Tamil '*Kolam*' done with white flour on the floor and in front of our houses. In the month of *Margasirsa*, Tamil girls vie with each other in the villages to draw the biggest and the most intricate '*Kolams*' in front of their houses and then decorate these '*Kolams*' at various points with pumpkin flowers. On more festive

occasions, in the houses, temples and *Tambalams* (i. e. brass plates used in our houses) for *Nirajana*, these *'Kolams'* are done with various coloured powders. These Citras are naturally short-lived. So it is that Sri Kumara calls them *'Ksanika'*. Since these are drawn more especially on floor, Narada calls this variety of Citra as *'Bhauma'* i.e. 'of the floor.' Sri Kumara describes them thus (cf. cit. laks. Pt. V)

'पतान्यलवणानि...etc. *Silparatna*, XXXVI sls 144,145

'Rasa Citra is another variety of 'Kolam.' One must not be misled by the word *Rasa* in *Rasa Citra'* and take it with *Bhava Citra.'* The word *Rasa* here means *drava* or coloured solution. The *Abhi. Cint.* thus defines it—सद्रवैः वर्णकैः लेख्यं रसचित्रं विचक्षणैः —

This kind of *'Kolam'* is also drawn in some Tamil houses. White flour solution and red Kavi-solution are employed, and are called in Tamil as 'Mavukkolam' and 'Kavikkolam.' The former is drawn in waving lines. Thus Rasa Citra is also a kind of *'Kolam.'* while *curna* or powder is employed in *'Dhuli Citra' drava* or solution is employed in *'Rasa Catra'*. The *Makara* and other coloured designs drawn on the cheeks and busts of damsels according to the *Kavyas* also belong to this category of *'Rasa Chitra'* Therefore it is held by Sri Kumara that like *Dhuli Chitra* and *Citra* (i.e. Sculpture), etc. the *'Rasa Citra'* also is not for the walls.

सुधा-धवलिते भित्तौ नैव कुर्यादिदं सुधीः

Ibid., sl. 143.

Thus Painting and half-visible reliefs, *Citra-abhasa* and *Ardha-Citra* are the two that are done on walls. These facts are not taken into consideration by Dr. A. K. Coomaraswamy. Consequently, he connects (Ashutos Mukerjee Commemoration Volume, Part I, p. 50) the Vainika of the *Visnudharmottara* with the *'Rasa Citra'* of *Sri Kumara* and says that both are identical. Surely Rasa also means emotion and emotion is associated with *Vina* from which is derived by him the *Vainika* type. But when one sees the clear definition of Rasa Citra given by *Somesvara* from whom *Sri Kumara* borrows his knowledge, one will be best assured of the fact that Rasa Chitra is another

kind of *'Kolam,'* related to the *Dhuli Citra*, the word *'Rasa* here meaning *drava*.

The *Viddha* and *Aviddha* types of pictures of Somesvara stand together. They are thus described by Somesvara :—

साद्दश्यं लिख्यते यत्तु दर्पणे प्रतिबिम्बवत् ।
तच्चित्रं विद्धमित्याहुर्विश्वकर्मादयो बुधाः ।
आकस्मिके लिखामीति यदा तूद्दिश्य लिख्यते ।
आकारमात्रसंपत्ते तदविद्धमिति स्मृतम् ॥

Viddha is thus a perfect portrait-like realistic picture, looking verily like a reflection of the thing in a mirror. The description is also borrowed by Sri Kumara in his *Silparatna*. Somesvara's definition of *Bhava Citra*, is reproduced *verbatim*, and that of Viddha with a slight change by Sri Kumara. The text as printed in the Triv. edn. is somewhat corrupt and I give it here with my emendations :

साद्दश्यं लिख्यते यत्तु दर्पणे प्रतिबिम्बवत् ।
तच्चित्र (विद्ध) मिति विख्यातं नालमाकारमात्रकम् ॥

The definition of the *Viddha* stops with the third foot and the fourth foot describes another picture called *Nala*. What is *Nala*? It is the *Aviddha* of Somesvara. Both *Nala* and *Aviddha* are described as *Akaramatraka*.' *Aviddha* is something like a Memory-sketch drawn by an artist giving only just those few lines which are enough to show the likeness of the object portrayed (akar*amatrasampatti*). Now I am disposed to think that the *Satya* of the *Visnudharmottra* is the *Viddha* of Someswara, *Satya* and *Viddha* are two names of realistic picture with complete *Sadrsya* (*Sadrsya* which stands for Realism and is the one feature which emphasises the fact that Painting is also an 'Imitation-Art', is mentioned often in the *Visnudharamottara* as one of the excellences of Picture which the artist must try to secure)—.

CHAPTER IV

THE VARTIKA AND THE CANVAS

The principal topic of this chapter is the preparation of the background on which the paintings are to be drawn. Vartika is not a paint-brush in the technique of painting. It is an implement (like a brush) for plastering the background, wall, board or cloth and the like canvases. Hence, before the technique of the background is described, a word on the *Vartika*, its accessory implement is essential. As already referred to the eight-fold constituents or limbs of painting, the *Vartika* is one af them. The *Vartika* is not the same as *Vartana* as understood by Dr. Motichand (cf. The Technique of Mughal Painting' p. 45). The *Vartana* is the process and the *Vartika* is an implement. *Vartika* may be translated as crayon and the use of crayon for making the first sketch was known in ancient India.

Vartika or crayon is reffered to in the commentary of *Samyuttanikaya* (11, 5). It was used for painting on panels as well. In the *Dasakumara-carita* (Wilson's ed. p. 92) Varna-vartika is reffered by which the hero drew on the prepared panel.........,In the *Prasnna-Raghava*, a drama by Jayadeva, crayon is known as *Salaka*.

The Mughal painters used sometimes charred tamarind twig (imli ka koyala) as crayon to draw the first sketch. Since the introduction of pencils, however, the practice of drawing sketches with charred twigs has ben given up'—Motichand.

It may be noted that in drawing pictures as many as three implements or brushes were used and these are *Vartika, Tulika* and *Lekhani.* The first outline of the picture is to be drawn with vartika and then for colouring it or giving shades and other allied delineations, tulika and lekhani were used.

Acoording to *Manasollasa*, *Vartika* is a sort of colour stump (cf. Cit. laks. Pt. v परिशिष्टम्) and states :—

कज्जलं भक्तसिक्थेन मृदित्वा कणिकाकृतिम् ।
वर्तिं कृत्वा तया लेख्यं वर्तिका नाम सा भवेत् ॥

which corresponds to what the S.S. has described as will follow. The *Abhilasitartha-cintamani* (cf. Cit. Laks. Pt. V) as already hinted at, in the above paragraph, takes this opportunity to distinguish between three types of paint-brushes which are required to be used one after another. The first is *Tulika*, the colour pen for line-work and the second goes by name of Tindu. Both these are to be made of a strong and hollowless bamboo of the thickness of the little finger with two nodes with the modification that for the Tindu, you have to place at its tip a small copper pin with a grain's length of it protruding. The third is Lekhani for applying colours.

The *Vartika* preparation is an elobarate technique. Firstly it consists of procuring suitable clay (Pt. V. ch.52.1—3), the clay must be of a special quality collected from the Gulmantara—the midst of the thickets, the lotus beds, the banks of a river, the caves of the mountains, the interiors of a *vapi* or a forest, the roots of a tree, the corn fields, etc. Special care to be taken that it is saltish, durable, smooth and whitish in colour. Secondly, the suitable clay collected from one of these places (though as per the first line of the 4th verse of the Chapter 'the different clays precured from the different places have successive merits'), should be ground enough into levigated powder (*kalka*). With it should be mixed a certaiu quantity of powdered rice and its proportions vary in various seasons—one-seventh in Summer, one-sixth in Autumn (Sita or Sisira), one-fifth in Winters (Sarad) and one-fourth in Rains. Thirdly, regarding its length it should be noted, that it too varies with its uses: in apprenticeship the student-painter requires to mould it into only two angulas of length, but if it is to be used in the delineations upon the *Kutha* and cloth it is three and four angulas, respectively.

On Vartika and brush we shall say something again (vide Chapter VII of this part). Let us now come to the topic of the background. The preparation of the background, on which the pictorial representations are to be drawn by the artist, is the first and the foremost of the canons of painting. This technique of the art is technically known as *Bhumibandhana* (after which the title of the 52nd Chapter of the S. S. —vide Pt.V. goes). It forms an integral part of the training of a painter.

The different types of the paintings require different backgraunds. The mural paintings, the paintings drawn on the board, or those painted on cloth—all these naturally require different backgrounds. Correspondingly the following three varieties of the background emerge and the technique of their preparation needs to be expounded.

1. *Kudyabhumi-bandhana* — preparatihn of the background for painting on the walls.
2. *Pattabhumi-bandhana* — preparation of the background for paintings on the board.
3. *Patabhumi bandhana* — preparation of the background for paintings on the cloth.

Before proceeding with these different canvases of the different types of paintings, something about the technique of the *Bhumibandhana,* in general may be said. It has been pointed out many times that this portion of the text being horribly corrupt in some places, it is difficult to give an authentic presentation. Nevertheless an attempt is made to interpret the true import of this technique. The text says (52.3.) that on some auspicious day with auspicious constellations, all the three members of this sacred task of painting, namely the painter (*Karta,*), the patron (*Bharta*) and the master the *Śiksaka,* the Acharya Guru should first observe fast and then offer worship to the *Vartika* already prepared for the task of preparing the background. A particular kind of seeds like those of the Brihi should be ground into a levigated powder. It should be then moulded into a

a ball (*pinda*) and got dried up in the sun and then it should be rubbed for full seven days all round after it has been boiled up with water to get it freed from husks, etc. This is one process of the technique which is called *Kharabandhana* as oppossed to soft one, the former. The peculiarity of this latter process is that the powder so obtained should be used in plastering the *Vartika* by the brush made of hair (*Romakurca*). This general background is also called *Siksika-bhumi*, the background for apprenticeship.

1. *The Mural background*—It is the preparation of the plaster for the walls serving as background for the mural paintings. The first thing in this process is the levelling of the wall and then milk, the *ksira*, procured from any of the plants like *Snuhivastuka*, *Kusmanda*, *Kudduli*, *Apamarga* or *Iksuka* and it should be kept lying for a week and with the mixture of the liquids of any of the trees, like *Simsapa Asana*, *Nimba*, *Triphala*, *Vyadhighata*, *Kutaja*, etc. a compound shnuld be used in sprinkling the wall already levelled up. After this another process consis's of plastering the wall with a clay componnd of soft mud mixed with the liquids of *Kakubha*, *Masa*, *Salmali* add *Sriphala*, together with a portion of sand. This plastering should be done in the thickness of an elephant's skin. The third process in this technique consists of giving another coating of the *Kadi-sarkara*—powder of the limestone chips—which makes it fit for paints to come out on the surface and light and shade also well delineated,

"At *Ajanta*, our earliest source of information about Indian fresco paintings, the gronnd was prepared by a mixture of clay, cow-dung and pulverised traprock applied to the walls and thoroughly pressed in. Rice-husk was also added to the above mixture. The thickness of this first layer varied from one-eighth of an inch to three-quarters of an inch. Over this a coating of cunam was applied (cf. Griffiths, 'The Paintings in the Buddhist Cave Temple of Ajanta, Vol. I p. 18). This method was also followed at Bagh (cf. Asit Kumar Haldar "The Paintings of Bagh Cave" Rupam 1st October, 1921 pp. 13-15].

In the eleventh or twelfth century frescoes in the temple of *Brhadisvara* at Tanjore a mixture of lime and sand was used for preparing the ground [cf. S. Paramasivan, "The Mural Paintings in the *Brhadisvara* Temple at Tanjore"—an investigation into the method and Technical Studies in the Field of Fine Arts.)

The method of preparing wall surface for frescoes in the Mughal period may be termed what the *Italians* calls fresco-buono. The modern method of preparing surface for fresco painting at Jaipur is so similar to that followed by the Mughal artists that we give a summary of the method below.

The advantages of lime plaster as ground are many. The plaster is durable and is not affected by damp except when attacked by saltpetre. It is also held good for external decoration in Northern India where the climate is dry.

In the modern Jaipur method, lime used for preparing the ground is at first perfectly slaked. It must remain under water for a week or more. After this, sand, double in proportion to the unslaked lime, is added. This mixture is thoroughly ground. This plaster can then be used on rough stone or brick walls. The plaster is applied in thin coating after wetting the wall. It is thoroughly pressed into the joints and crevices and beaten edge-ways with thin strips of wood till it becomes slightly dry. Then it is again wetted and another thin coat applied. This process is repeated again and again till the plaster is at last a quarter of an inch thick. Then it is carefully levelled and allowed to dry.

The marble lime for the final coating on which the painting is done is carefully prepared. It should be perfectly slaked and for that it is kept under water for months, sometimes even a year for the best works. Curd (*dahi*) is mixed with the lime in proportion of half a seer of curd to half a maund of dry lime. The mixture is stirred well and allowed to stand overnight. Next day the water is strained and fresh water added. This process is repeated for a week when the lime is ready to be used.

Only such part of the surface is wetted which can be painted in a day. A mixture of some ground plaster and fresco lime is prepared to the consistency of the cream and applied to the surface in two or three coatings rubbed well with a flat stone. After this two or three coatings of fresco lime are applied rubbed over with a flat stone. When these coatings are a little dry the surface is polished with an agate burnisher to impart it a beautiful sheen (cf. E B. Havell, Indian Sculpture and Painting)—Moti Chand (M.P. pp. 13-14).

2. *Patta bhumibandhana*.—The board canvas. As regards the technique of the background of the board, it is enjoined thus : Let the *Vimba* seeds be gathered and their nuts separated and purified or in their absence let *Sali* grains be procured and having been powdered they should be cooked in some pot and with this liquid the board should be plastered to make it suitable for the drawings of the pictorial representation.

3. *Patabhumi-bandhana*—The Cloth canvas. The aforesaid technique of the board holds good here. The text says in the last but one verse of the chapter (cf. 52) that the process of the *Patta* holds good in that of the *Pata* also.

"Cotton cloth seems to have been fairly widely used for the purpose of painting in Ancient India. Thus in the *Samyutta Nikaya* (II, 101-102, and III, 152) use of the strips of cloth *(dussa-pata)* along with well polished panel *(suparimattha phalaka)* and wall *(bhittu)* is mentioned for the purpose of painting. In the *Visuddhimagga* (535) of Buddhaghosa canvas *(pata)* is the ground or support of painting. In the *Mahavamsa* (XXVII, 18) the representation of a palace drawn with cinnabar on cloth is mentioned. In the *Manjusri-mulakalpa* painting on cloth is mentioned. The cloth is to be woven by a pure virgin. An elaborate ritual is prescribed in this connection. The *Kamasutra* mentions *akhyanapata*, which seems to mean a scroll containing the representation of a story. The Kavya literature is full with references to canvas painting It is mentioned in the *Dutavakya* of Bhasa when Duryodhana describes a canvas picture depicting Draupadi being

dragged by the hair. In the *Pancadasi* of Madhavacarya while discussing the four modes of higher self incidentally compares them with the four conditions of a canvas painting. The canvas is washed (*dhauta*), burnished (*ghattita*), drawn upon (*lanchita*) and coloured (*ranjita*)" —Moti Chand M.P. pp. 9-10.

"In the modern paintings on cloth embodying, very ancient traditions may be mentioned the *pata* paintins of Bengal and Puri in Orissa. In older patas of Orissa we find that the cloth on which the painting was done was of even surface which was coated with a thin layer of plastic clay which was carefully pounded and usually mixed with cowdung and then beaten to thin paste. When dry, the surface was rubbed till it became smooth, and it was then ready for painting. This procedure is still followed by the *pata* paintings of Bengal and Orissa.

The Vaisnavism of Vallabhacarya has given rise to another form of *pata* painting within hundred years or even more. *Srinathadvara* in Udaipur, Rajasthan, is the chief place of pilgrimage of the Vaisnavas and also the centre of Vaisnavite art. The portrait of god Krsna on small pieces of cloth in olden times were in great demand by the devotees. Much bigger paintings on cloth were ond are still turned out representing various episodes from the life of Krsna and are generally used in the Vaisnava temples as tapestry curtains known as in Bengal *patas* but thin coating of safeda or zinc-white. Paintings conforming to pichvai but dealing with the episodes from the lives of the Jain Tirthankaras were also produced in Gujarat in the eighteenth and nineteenth centuries"—ibid.

With this a bit detailed textual exposition of the three different backgrounds in relation to the three main types of Painting as given in the S. S. (cf. Cit. laks. Pt. V), let us dwell a little more at this topic of the background as given in other texts like *Abhilasitartha-Cintamani* (also *Manasollasa*) and *Silparatna* (cf. Cit. laks Pt. V).

The Ab. C. directs that in the preparation of the background of the wall for mural paintings first we have to white-wash the wall and see that it does not show any wounds (i.e. crevices ect.) and then prepare a lepa, for its polish. The technique of its preparation is : let a new buffallo skin be obtained and it should then be got wet in water so that it becomes as smooth as the butter. Afterwards it should be cut into *slaka*-like pieces and when they are dried up, they may be used in plastering the wall with *Vajralepa*, duly mixed up with certain proportionate formula of clay, sand, powder of conch shell and metallic substance obtained from the mountain Nilagiri.

It may be noted here that the text also enjoins that this *Vajralepa* is to be kept in a pot with a little quantity of water and heated up to make it liquid and in this liquid is also to be mixed up some quantity of white clay and then it has to be used as coating for the wall, in three layers, each layer being allowed to dry before the application of the next.

The *Silparatna's* prescription does not go after that of the *Manasollasa* as is contended by the scholars that *Silparatna* copies *Manasollasa* verbatim. It gives in this connection some very important contents in the preparation of the background of the wall and emphatically directs that this ointment, in which an ingredient of lime is an essential constituent, must not be used on the background of the board.

Now let us see what are the special features of this preparation as given in the *Silparatna*. In this preparation the main ingredient is '*Sudha*' a special quality made of the ash-powder of the conch-shell etc. Its quantity in proportion to one fourth should then be mixed up with gula-toya i.e. watery preparation of molasses along with the drops of the decoction of mudga mung pulse and sand. Powder of ground banana fruit duly heated in the *Kalagn*, should also be mixed with it. It then should be placed in Droni-pot and be left for three

months to be dried up. Afterwards it should be powdered again on a slab with a slab, pouring gula-water as long as it does not become as smooth as butter. Thus prepared this plaster should be applied on the wall duly made fit for the purpose, by the brushes of coconut fibre.

Now these surfaces developed into manifold classes—the human body; implements, vessels, weapons, articles of dress; objects of furniture, including books; boats and ships and other panels and so many other things prepared especially or entirely to be painted on.

CHAPTER V

THE ANDAKA MEASURMENTS & THE PROPORTIONATE MEASUREMENTS.

The 54th Chapter of the S.S. as Reconstructed & Rearranged is unique in the respect that it has practically exhausted all the possible scope of the Andaka-measurements, which in its turn represents the scope of the painting itself (vide II Chap). Further more these prescriptions of the Andaka-measurements are a unique feature of this text Such an elaboration in any treatise on the paintings (including *Visnudharmottara*) is not to be found. Further again all these Andaka-Measurements are characteristic of pictorial images and, therefore, they are unique for their innovations in relation to existing canons of paintings. Again it may be noted that the very first line of this chapter promises us body-dimensions—*Kayapramana* also, which are described in the subsequent chapter entitled *"Manotpatti"* (the 55th) Pt. V.). and hence both these chapters read together, give all the required proportions.

Now the question is: What does this *andaka* {mean ? Its architectural meaning is cupola. This I have already indicated (vide Temple Architecture). Its meaning in Iconography, i. e. Painting, in my opinion, is the model, a bare outline, a mark, as it were. Before a picture is painted on any background, it must have an outline. Or *Andaka* is the same as is now called 'Badama' in shape of the dry fruit. As the *Andaka* of a temple indicates its character (very important element of Architecture) so the *Andaka* in Painting is also its index of the picture to be painted.

Various kinds of *Andakas* are described. The author first takes the *Mukhandaka* and *Vrttandaka* and then proceeds with other *andakas Alasandaka* etc The first 4 lines being corrupt, it is difficult

to reconstruct the authentic measurements of the *Mukhandaka*. Regarding the *Vrttandaka*, the text lays down its proportions as consisting of *Trikoti* and its shape to be oval as its very name indicates and the *Alasandaka* in proportion of only half of the *Golaka*. The follwing table will show at a glance the respective sizes of the *Andakas* in relation to the different species of the beings, men, women, children, gods and demi-gods.

Sl. No.	A—Andaka Pramana Species		Length	Breadth	Descriptions
1,	**Men**	...	6	5	...
2.	**Women**	...	...	...	In likeness of a coconut (fruit)
3.	**Children**	...	5	4	
4.	**Raksasas**	...	7	6	In the likeness of the circle of moon
5,	**Divine beings**	...	8	6	
6.	**Divya-Manusa**	...	6½	5½	Half of the *Golakas* in excess to the proportion of the *Manusandaka*.
	Pramathas	...	5	4	In the proportion of the children's Andaka.
8.	**Yatudhanas**	...	7	6	(cf. Raksas).
.	**Danavas**	...	8	6	(cf. Divine beings).
10.	**Gandharvas**	...	8	6	...
11.	**Nagas**	...	8	6	...
12.	**Yaksas**	...	8	6	..
13.	**Vidyadharas**	...	6½	5½	(cf. (6) above).

It may be further pointed out that all these individuals can have for their respective Andaka-measurements all the principl three categories of *Andakas*, namely *Mukhandaka*, *Vrttandaka* and *Alasandaka*. As the text has not given these absolute proportions in every case, I have left them out for the fear of an incoherent picture(likely to emerge).

Now the body-dimensions (*Kaya-Pramanas*), already referred to in the introductory para of this chapter, may be taken up.

There are two different kinds of units of measurements namely the absolute aud the relative. "Of these the first is based upon the length of certain natural objects, while the second is obtained from the length of a particular part of limb of the person whose measurement is under consideration. The following table gives relation between the quantities used in the absolute system :—

8	**Paramanus** make	**1 Raja**		8	**Yukas**	make	**1 Yava**
8	**Rajas**	,,	**1 Roma**	8	**Yavas**	,,	**1 Angula**
8	**Romas**	,,	**1 Liksa**	2	**Angulas**	,,	**1 Golaka or Kala**
8	**Liksas**	,,	**1 Yuka**	2	**Golakas or Kalas.**	,,	**1 Bhaga.**

S.S. 55. 1—3).

With this table of units of measurements, the following table will give at a glance the respective bodily proportions in relation to the different beings :—

B—Kaya Pramana.

Individuals		Proportions		Remarks
		Length	Breadth	
1. **Devas**	...	30	8	
2, **Asuras**	...	29	7½	
3. **Raksasas**	...	27	7	
4. **Divyamanusa**	...	...	...	
5. **Men**	...			
(a) **Purusottama (superior)**	...	24½	6	
(b) **Madhyama (Middle)**	...	23	5½	
(c) **Kaniya (Inferior)**	...	22	5	
6. **Kubjas (Humpbacked).**	...	14	5	
7. **Vamana (Dwarf)**	...	7½	5	
8. **Kinnaras**	...	7½	5	
9. **Pramathas**	...	6	4	

Another unique feature of this text in this connection is the prescription of the various forms in relation to all the kingdoms, divine, mortal and animal. A few of these specimens are tabulated as hereunder :—

C—The Different Forms *i. e.* **Rupa**

	Species		No. of forms	1	2	3	4	Remarks
1.	Gods	...	3	Surja	Kumbhaka	missing		
2.	Divyamanusa		1	Divyamanusa ...		...	...	
3.	Asura	...	3	Cakra	Mut	Tirnaka		
4.	Raksasa	...	2	Durdara	Sakata	Kurma		
5.	Men	...	5	Hamsa	Sasa	Rucaka	Bhadra	Mala-vya
6.	?	...	2	Mesa	Vrttakara	...	...	
7.	Vamana (dwarf)	...	3	Pinda	Sthana	Padmaka	...	
8.	Pramatha	...	3	Kusman-daka	Karvata	Tiryak	...	
9.	Kinnara	...	3	Mayura	Kurvata	Kasa	...	
10.	Women	...	5	Balaka	Paurusi	Vrtta	Danda	Missing
11.	(a) Elephant		4	Bhadra	Manda	Mrga	Misra	
	(b) In relation to the place of birth).		3	Hilly	Riverine	Belonging to desert.		
12.	Horses (Rathya) *i.e.* Vehicular		2	Parasa	Uttara	...	...	
13.	Lion		4	Sikharasraya (be longing to the peaks of the mountains).	Bilasraya (belonging to caves).	Gulmasraya (belonging to thickets of the forest).	Trnasraya (belonging to forest proper).	

14. Vyala 16 (varieties)

1. Harina (Deer)
2. Grdhraka (Vulture)
3. Suka (Parrot)
4. Kukkuta (Hen)
5. Simha (Lion)
6. Sardula (Tiger)
7. Vrka (Wolf)
8. Aja (Goat)
9. Gandaka (Rhinoceros)
10. Gaja (Elephant)
11. Kroda (Hog)
12. Asva (Horse)
13. Mahisa (Buffalo)
14. Svana (Dog)
15. Markata (Monkey)
16. Khara (Ass).

N.B. — In the Visnudharmottara also, these different motifs of gods, demons, men and animals are a common property, but they are only hinted at and not elaborated there.

Now with this presentation of the Andaka—measuments, as regards the other proportionate measurements, it may be pointed out, at the very outset that these are really a common property both of the pictorial art and sculptural one. A detailed exposition of this theme has already been made before vide 'Iconoplanning and Iconometry' In my Vastusastra Vol. II—Hindu's Canons of Iconograpy and Painting—and therefore they need not be taken up at all here.

From the point of view of the picture-drawing, however, there are certain conventions in the proportionate measurements which have to be observed. These are very brilliantly presented in the pages of the V.D. and I am taking liberty to use Prof. Kramrish's translation of these passages of the text. (cf. also Cit. laks. pt. V) :

"All kings should be (made) endowed with the marks of *Mahapurushas* and all sovereign rulers should be (made) with webbed hands

and feet. And a circle of hair should be drawn auspiciously between their eyebrows. On the hands of kings should certainly be drawn three beautiful auspicious lines slenderly curving and resembling the scratches (made) by a hare.

The hair should be represented auspicious, fine, resembling the deep blue sapphire, adorned by its own greasiness and with the undulation of that essential requisite. (The different) classes of hair are the following: (1) *Kuntala*, (loose) hair, (2) *Daksinavarta*, curled towards the right, [3] *Taranga* (wavy), (4) *Simhakesra* (mane-like), (5) *Vardhara* (parted), and (6) *Jatatasra* (matted).

An eye should be of the form of a bow or (like) the abdomen of a fish, or like a petal of the blue lotus (utpala), or of the white lotus (padma), a fifth, (oh) great king', is said to be of the form of a grind-stone. An eye of the form of a bow should belong to women (in general). An eye of 4 *yavas* (in width) is called by the name of fish-abdomen. A blue-lotus-petal-eye is traditionally said to be 6 *yavas* and a red or white lotus-petal-eye is 9 *yavas* in measurement. So an eye of the shape of a grind-stone should be 10 *yavas*. The measure of a *yava* should be calculated proportlonate to the measurement of an *angula*, which has its own standard.

The eye assumes the shape of a bow when lookiug at the ground in meditation. (An eye) of the form of a fish-abdomen should be painted (in the case) of women and lovers. An eye of the shape of the blue-lotus-petal is said to be of the ever-calm. An eye of the lotus-petal shape befits the frightened and crying. An eye of grind-stone shape is in its place with the angry and woe-stricken.

Sages, ancestors (*i.e.*, manes) and gods, (oh) lord of men, should be made glowing and with ornaments consistent with their own colour and outshining (*lit.* robbing the splendour of others who are lustrous). (Oh) best of kings, that is verily beautiful and devoid of crooked lines (which is) done as aforesaid with these measurements, suitable, unreproachable, in positions with various rays of lights (स्थानैरनेककिरणैः)

on them, within (appropriate) surroundings *lit*: fixed grounds, (स्थिर-भूमिलम्भ:) by the exertion of (the artist's) own intellect, after he has carefully considered (everything).

Markandeya said : The eye (becomes) charming (when it is) like the blue-lotus-petal (*utpalapatrabha*), red at the corners and with black pupils, smiling, gentle and ending in long eye-lashes, (oh) best of men. The hands of gods, (oh) king, should be conducive to the welfare of the people (*i.e*,, represented in a benevolent attitude). The eyes (should be) wide, with black pupils, adding beauty to the divine face, beautiful to look at, charming to the mind, smiling and with ends like those of blue-lotus-petals, with eye-lashes bent at the ends, of equal size, gentle and (with the white) of the colour of cow's milk.

The face beautiful all over should be fully developed : (it should be) well finished, benignant, marked with all the auspicious marks, not triangular and not crooked. One who wishes good to the people should discard (a too profuse employment of) large circle, triangles and other (geometrical shapes) when representing gods. (Oh) perpetuator of the *Yadu-race*, the gods should be represented according to the *Hamsa-measure*. They should have hairs on their eye-lashes and eye-brows only , their body (however) should be entirely devoid of hairs. Those who live in heaven have always smiling faces and eyes, and look like (youths) of the age of sixteen. They should be drawn wearing auspicious strings of garlands and ornamented by crowns, earrings, necklaces, bracelets, ornaments of the upper arm, long girdles reaching up to the ornaments on the feet, and sacred threads with ornaments for the head. Their shouldere should be broad. (Oh) tiger among men, they should be represented with beautiful loin-cloth on the left, reaching below the knee; the, right knee (however) should be shown. The linen scarf which the gods wear round the upper part of their body should (also) be executed beautifully. The halo should be drawn round their heads, proportionate to the measurement of the head and the colour of the halo-circle, (oh) great king, should resemble the colour

of the diety. In their case, all upward look, a downward look and also a sideward look should be discarded. The same applies to a too small, to a too big, to a depressed (looking), to an angry and to a harsh eye. It is said that upward look causes death, down ward look causes sarrow, sideword look oauses loss of wealth, too small eyes cause death, too large eyes cause sorrow and so do the depressed (looking) eyes, (oh) best of kings. A harsh look causes loss of wealth and an angry look causes tear. (The image of a diety) should not be done with either shrunk or inflated abdomen or with wounds (on the body, oh) perpetuator of the Yadu race. [It should not be) bent, of a rough colour, with an open mouth, or with limbs short of or exceeding (appropriate) measnrement, (oh) descendant of the *Yadus*. (It should not fall) short of or exceed (the prescribed) measurement, (oh) ruler of the earth. A shrunk abdomen is conducive only to starvation and fear, and inflated abdomen causes death. A body with wounds causes death, one that is too short brings about loss of wealth, one too long creates sorrow. and one with rough colour induces fear, A halo in the east causes loss of wealth, in the south death, in the west destruction of sons, and in the nortn fear (*i.e.*, it ought to be behind and round the head). A nimbus short of measurement leads to destruction and one sxceeding the appropriate measurement bespeaks ruin to the country. A rough (*image*) is said to cause death and an angry (one) destroys beauty. Even when (duly) invoked by the best of *Brahmins* the gods never enter images short of (*Sastric*) measurements and devoid of the marks (laksanas of divine form) ; (but) demons, ghosts and hobgoblins always enter into them, and so a great care should be taken to avoid shortness of measurements, (An image) possessed of all the beautiful marks is said to be excellent from every point of view. It adds to wealth. crops, fame and the length of life, yet when devoid of (those] marks, it destroys wealth and crops, (oh) best of kings, the gods always soould be made beautiful, having gaits (like one of the following) animals, (*viz*) the lion, the bull, the elephant and the swan. Blessed is a work of art (endowed) with all (th

Sastric) marks, (as it brings luck) to the country, to the king and the maker, (and is as the gods) long for it. An image, therefore, should be properly made by all men with great care, (endowed) with all (the *Sastric*) marks"—pp. 40-42.

In the end a very important thing in relation to the iconometry of painting, is a detailed code as given in the *Manasollasa* which is very ably worked out by G. K. Shrigondekar, the editor of the text—vide Introduction p. 7-1o— and it is being reproduced to complete this topic with fuller details and better material,

Pictorial Iconometry :—"In the *Manasollasa*, very interesting details are given on portrait painting, which is dependent in the first place on the three principal lines, called the pulumb lines here named as the *Brahmasutra* and the two *Paksasutras*. The *Brahmasutra* is the line which begins from the *Kesanta* (forehead where the line of hair begins) and passes through the middle of the two feet. This line, therefore, marks the centre of the body from head to foot.

The two *Paksasutras* are usually six angulas away from the *Brahmasutra* on either side. They start from the *Karnanta* (the top of the ear) and pass through the chin, the middle part of the knees, the outside skin and the second finger near the toe to the ground.

The five attitudes:—Whith the variation of the distance between the central and side lines five different positions of the subject are obtained, in the same manner as the front, profile and three quarter positions are obtained in Western Art. The five positions are named in the *Manasollasa* as *Rju, Ardharju, Saci, Ardhaksi* and *Bhittika*. *Rjusthana* is the front position in which the distance between the Central plumb line (*Brahmasutra)* and the two *Paksasutra, i.e.* side lines is six angulas on both the sides. *Ardharjukasthana* is that in which the distance from the *Brahmasutra* to one *Paksasutras* is eight angulas on one side and four angulas on the other. The *Sacisthaua* is that in which the distance from the *Brahmasutra* to one *Paksasutra* is ten angulas on one side and two angulas on the other. The *Ardhaksikasthana* is

that in which the distance from the *Brahmasutra* to one *Paksasutra* is eleven angulas on one side and one angula on the other. *Bhittikasthana* is that in which only the *Paksasutras* are seen while the *Brahmasutra* disappears.

Later the table for measuring length is given (with some additions cf. those given before Pt. II):—

8 परमाणुs = I त्रसरेणु	8 यवs = 1 अङ्गुल or मात्रा
8 त्रसरेणुs = I बालाग्र	2 मात्राs = I गोलक or कला
8 बालाग्रs = I लिक्षा	3 मात्राs = I अध्यर्धकला
8 लिक्षाs = I यूका	4 मात्राs = I भाग
8 यूकाs = I यव	3 भागs = I वितस्ति or ताल

The whole body from head to foot is nine *Talas* in height. The face from *Kesanta* to *Hanu*=1 ताल or *Tala*

ग्रीवा = 4 अङ्गुलs	ग्रीवा to हृदय = I ताल
हृदय to नाभि = I ताल	नाभि to मेढ्र = I ताल
ऊरु = 2 तालs	जानु = 4 अङ्गुलs
जङ्घा = 2 तालs	चरण = 2 अङ्गुलs

Thus according to *Brahmasutra* the height of the body is 9 *las*, the *Mauli* (crown of the head) is 4 *angulas* from the Kesanta ; thus the real height is 9 *Talas* and 4 *angulas*, *i. e*, 9⅓ *Talas*.

Vertical measurements—Next come the details of vartical measurements :—

1. First is the *Mastaka-sutra*, *i. e.* the line of the crown.
2. Four angulas below is the Kesanta (end of the front hair) *sutra*. This goes round the head three angulas above the *Karnagra.*
3. Two angulas below is the *Tapanoddesa-sutra*. This goes through the *Sankhamadhya*, one angula above the *Karnagra* and one angula above the occiput.

4. One angula below in the *Kacotsanga-sutra* which goes from near the eyebrows, the upper end of the ear to the *Sirsakurma* (occiput).
5. One angula below is the *Kaninika-sutra* which goes by the *Apanga*, the upper end of the *Pippali* and above the pit of the back of the head.
6. Two angulas below is the *Nasamadhya-sutra*. It goes through the high portion of the cheeks to the middle of the ear.
7. Two angulas below is the *Nasagrasutra*. It goes through the cheeks, the root of the ear, the *Kesotpatti-pradesa* and the back.
8. Half an angula below is the *Vaktramadhya-sutra*. It goes by the *Sprkka* or *Krkatika*.
9. Half an angula below is the *Adharostha-sutra*. It goes by the joint of the chin to the back of the neck.
10. Two angulas below is the *Hanvagra-sutra*. It goes by the neck to the joint of the shoulder.
11. Four angulas below is the *Hikka-sutra*. It goes from below the shoulders and the tops of the hands.
12. Seven angulas below is the *Vaksahsthala-sutra*, It goes by the red part of the nipples and the arm-pit joints to the back-bone.
13. Five angulas below is the *Vibhramasanga-sutra*. It goes below the nipples, the part between the breast and the back-bone, the upper part of the elbow joint to the middle of the back.
14. Six angulas below is the *Jatharamadhya-sutra*. It goes by the end of the biceps to the back.
15. Six angulas below is the *Nabhi-sutra*. It goes by the loins to the top of the *Kakundaras* (buttocks).
16. Four angulas below is the *Pakvasayasutra*. It goes by the middle of the *Nitamba* (hips) above the *Sphiks* *i. e.* fleshy part of the buttocks.

17. Four angulas below is the *Kancipada-sutra.* It goes by the middle of the buttocks.

18. Four angulas below is the *Lingasirah-sutra.* It runs by the root of the thighs to the expanse or curving of the buttocks.

19. Five angulas below is the *Lingagra-sutra.* It goes from below the buttocks and enters the fold of the buttocks.

20. Eight angulas below is the *Uru-sutra.*

21. Four angulas below is the *Manasutra, i. e. Urumadhya-sutra.*

22. Four angulas below is the *Janumurdha-sutra.* These three sutras should go round both the thighs.

23. Four angulas below is the *Janvadhah-sutra.* This also should go round the knee.

24. Twelve angulas (one *Tala*) below is the *Sakrabasti-sutra.*

25. Ten angulas below is the *Nalakantaga-sutra.* It runs from the top of the ankle to the top of the heel.

26. Two angulas below is the *Gulphanta-sutra.*

27. Four angulas below is the *Bhumi-sutra.*

The total length of the *Brahma-sutra* amounts thus to 108 *angulas.* The author next gives elaborate iconometrical details of the different parts of ths body for all the five (*rju,* etc.) attitudes of images".

As regards the rules for painting on walls, the *Manasollasa* gives them in the first four *Sthanas,* omitting the last or the *Bhittikasthana* as no part of the face is visible there on the *Bhitti* (walls). Further this text does not recognise any other *Sthana* besides these five.

CHAPTER VI

PLASTERS AND OINTMENTS

At the very outset it may be pointed out that plasters and ointments are quite a different material in painting from colours and paints. The former are related to the preparation of the background where *Vartika* is employed as an acccessory implement (i e. brush-like), the latter is an ally in drawing out the picture.

Art is nothing but a great technique not only to represent nature in life movements but also to tap its resources for its own benefit. Natural resources when tapped and fashioned in an art-craftsmanship, give birth to Fine Arts like painting, architecture and sculpture.

Tne art of painting not only draws its inspiration from nature but is dependent on its materials. The naked backgrounds, bare surfaces of walls, the rough boards and the like, unless decorated, plastered and painted, can neither arouse our sensibility for appreciation, nor enkindle our aestheticity for any sentimental outbursts.

Hence in the technique of painting, the plasters and ointments together wilh the delineations of colours and shades have a fundamental importance. In the remote times, the arts like painting had much of their charm in objective presentations rather than in the subjective representations—their counterparts in the modern paintings. For every detail—the preparation of the background, the preparation of the plasters and ointments—they had to struggle hard before they could fit with a canvas so laboriously prepared and with a brush so difficult to be shaped into one. In the S. S. in the Chap. entitled "*Lepyakarma*", vide Pt. V. 53, is elaborated another set of the essentials of painting—namely the preparation of the clay suitable in the plaster and ointment and the process of preparation together

with the varieties of the brushes and their use in the delineation of the details of the pictorial art.

Plasters and ointments, really should have been taken up, with the backgrounds (cf. chapter III '*Vartika* and Background') as it is for their preparation that plasters and ointments were used in ancient India, but the reason why they are separately taken here in this chapter, is the fact of giving an individual entity or character and importance to them as they form an essential constituent being one of the eight-fold limbs of Painting, i. e. 3rd one—it should be read '*lepya*' and not '*lekhva*' as '*lekhana*' is the 7th limb of painting—vide the S. S. cf. cit. Laks Pt. V (cf. also the 3rd chapter 'Elements Constituents and Types of Painting)'.

Brick-plaster—In the V. D. (Pt. III Chapter 40 verses 1-10, also Cit. Laks. Pt. V-**परिशिष्टम्**) brick-plaster is preferred to Clay-plaster of the S. S. (to be taken notice of, ahead). "Brick powder of three kinds has to be mixed with clay, one third-part (in amount of the brick powder). Having mixed safforn with oil, (one) should mix (lit. place) (with it) gum resin, bees' wax, liquorice, molasses and mudga preparation in equal parts. One-third part of burnt yellow-myrobalan should be added therein. Finally the astringent made of the Bel-tree (Feronia elephantum), destructive (of all injurious agents) mixed in proportion of two to one should be added by an intelligent artist and also a portion of sand, proportionate to the amount of the whole. Then the artist should drench (this mixture) with moist split pulse dissolved in water. The whole of this moist preparation has to be kept in a safe place for one month only. After the moisture has evaporated within a month, a skilful artist should put this dried (yet still damp) plaster on the wall, having carefully considered everything. It should be plain, even, well distributed, without ridges or holes, neither too thick nor too thin. Should it (look) ill done after having become (quite) dry (due to shrinkage), then it ought to be carefully smoothed by coatings of plaster made of that clay (as mentione before) mixed with resin of the *Salatree* (Shorea robusta) and with oil. (It is further made) smooth by (repeated) anointing, constant sprinkling with water and by careful polish. Oh lord, when

this wall has promptly dried, it does not go to ruins anywhere even at the end of a hundred years."—Kramrich's translation p. 47-48.

The Clay Plaster—According to the S S. the clay for the purpose of ointment and plaster should be procured from the auspicious places like *vapi, kupa, tadaga*, lotus beds, *dirghikas*, the roots of the trees, the banks of the rivers, thickets, etc. These are the sources from which this clay ought to be procured. These various clays are of different colours and are declared auspicious for the respective castes. This clay should be free from gravels and the the liquids obtained from the trees like *Salmali, Masa, Kakubha, Madhuka, Triphala*, etc. and they should then be mixed with the clay along with also a good quantity of sand too in it. Then afterwards, the hair of the horses or the hair of the bullocks and also the skin of the coconut, i.e. fibres, also husks of the grain, form a constituent of the compound. The quantity of the sand and the clay should be in equal measure. All these compounded into a levigated powder *(Kalka)* should be distilled into some suitable cloth i.e. what we call *(kapadachana)*. Other details are difficult to be obtained as the text (9 to 11 vs.) are corrupt. My surmise, however, is that this compound is directed to be boiled in order to make it a fast ointment.

This *Lepya*, in its various compounds, a typical technique of which has just been hinted at, to all intents and purpose, was the substitute for tbe modern paints of various colours. Mixture of liquids of different varieties in different kinds of soils along with other ingredients stood good for the paints of old and they were more durable and faster than what we have these days. Mention of the *Vajra-lepa* (cf. *Manasollasa*) in connection with the inconoplastic art had already been made. All these lepas, vajra and otherwise really belonged to the one and same category.

Ointment—According to the A.P. (Cit. laks. Pt. V. परिशिष्टम् in the prepararion of the Clay-plaster or rather more correctly the Ointment by means of which not only the background is furnished

with a befitting medium of the picture, but also the image itself is done up with (Cit. laks ibid), there are so many other ingredients besides the clay. These are the butter and milk of a *kapila* cow, the *atasi* flower, the powder of barley and wheat grains, the barks of milky trees and *gud-samyuta bakula* along with the *Indravrksa*—all these to be well powdered and mixed with the powder of the interior of a stone and then all this levigated powder (*kalka*) be again ground with the oil of atasi and water and when well ground it assumes an ointment like *kajjala*. This, then, should be transformed into handfuls (*pindas)* in the quantity of *musti*, and be left for being dried up in the sun. When got dried, it becomes as hard as *vajra*. This is what may be termed at *Mrttikabandhana.*

There is, however, another variety of the plaster or ointment as dwelt upon in the A. P. It is *Sudha-bandhana.* This is prepared through the white stone pebbles duly being burnt down for a period of ten days and then liquids, obtained from trees like *Bilva,* be poured into it and then be left over for a month or at least a fortnight. With this stucco-plaster, the text directs us to proceed with the painting of an image (other details under Cit. laks Vide—Pt. V. (परिशिष्टम् are not wanted here.)

Apart from the V. D. the S.S. and the A.P. there are yet two other texts (i.e. *Silparatna* & *Abhilasitarthacintamani*) which have also a a rich prescription on this topic. Some clues on the topic in hand have already been got (vide the last chapter 'The *Vartika* and the Background') and so here only a few words may be added.

We know that plastering walls and painting them white is one of the preliminaries of wall-painting. *Abhilasitarthacintamani* (Cit. laks. Pt. V. परिशिष्टम्) gives a fine surface as essential for a good picture and requires a smooth wall to be carefully white-washed without a scratch or blot. Three coatings of white mud and *vajralepa* account for this smoothness of surface.

The *Siparatna's* prescription of the ointment to be applied on the wall-surface is called *'varna-lepana'*. It directs that on a wall already white-washed, an ointment, consisting of the powder of conch shell, *sukti*, etc., white clay duly mixed and shampooed with the liquids obtained from the trees like *kapittha*, *nimba*, etc., etc., should be prepared. This ointment should be applied gradually in two or three successions. It gives three varieties of the ointment. One is already described. The other results from the bark of trees like *Sakotaka* or *Ketaki*. The 3rd is prepared from the *Sudha-curna* (lime powder) duly powdered in *'ulukhala'* and got mixed up with the liquid of kerabal-fruit. Thus the text says :

एवं धवलिते भित्तौ दर्पणोदरसन्निभे ।
फलकादौ पटादौ वा चित्रलेखनमारभेत् ॥

CHAPTER VII

COLOURS AND BRUSHES; SHADES AND OTHER DELINEATIONS

Colours

Let us now proceed with colours. Our text does not give any detailed information about colours. *Visnudharmottara*, the most representative treatise on painting, gives two sets of colour-varieties (vide Chapters 27 and 40). The first set consists of five primary colours—red, white, yellow, black and green and the second one white, yellow, black, blue and colour of the myrobalan. *Bharata-Natyasastra's* classification of five primary colours tallies with the former set of *Visnudharmottara*. *Silparatna*, a latter treatise of great repute, mentions, white, red, yellow, soot and *syama* (dark, blue and black) as primary colours "The *Abhilasitartha-cintamani* (cf. *Manasollasa)* knows as pure colours, white made of conch shell, red [prepared from red lead or from *alaktaka* juice, i.e. *lac* or from red chalk—*gairika*, green-brown [*haritala*]' i.e. sulphurated arsenic, and black from *kajjala* [soot, used eye-black].

"The mixing of these colours is left to the ingenuity of the artist. He may coat them with lac and resin. Colouring substances are. gold, silver, copper, mica, deep coloured brass, red lead, vermilion, tin, yellow orpiment, yellow myrobalan, lac, indigo and some kind of iron oxide"—*Visnudharmottara*, Part III, Chapter 40. In *Silparatnam* [cf. Ch. 46 vs. 119-130] prescriptions for the preparation of these vegetable and mineral colours are given. "Red chalk for instance ought to be ground on stone and left covered with water for a day, red lead also ought to be ground and covered with water for half a day, red arsenic, however, should be made into powder but it should not be covered with water. Then the colours should be ground once more and again put into water for five days. Afterwards, they should be mixed with the exudation of the *Nimba* tree, then at last they are ready to be applied on walls and pictures."

With this general introduction to the colour-scheme of the ancient treatises, just referred, let us now proceed with the subject in detail.

The topics on colours in the pictorial art as arranged in the Citra-laksana [Pt. V] are: the primary colours—the *Mularangas* or the *Suddhavarnas*; the secondary ones or compound colours—the mixtures of one another—the *Antaritas* or the *Misra-varnas*, the substances from which colours were made—the *Rangadravyas*—and the use of the gold in colouring as well as the technique in their shading and delineations. All these topics may be taken one by one.

Primary Colours.—According to the V. D. as already referred before, there are only five primary colours and Ab.C. however mentions only four. Indian texts on painting generally give only four colours as primary ones exceeding the Western list by the addition of white. It may however be pointed out here that blue and black are different. Black is well known. What is the nature of blue ? Ab.C gives it: 'केवलैश्च या नीली भवेदिन्दीवरप्रभा'.

"This colour is, therefore, different from *kajjala* [for *krsna*] and is absolutely essential for preparing secondry colours. These five colours are kept in separate cups so that they might be used as pure colours or mixed to produce secondry colour-tints'.

The *Aparajitaprccha*, also recognizes only four colours, but it has an innovation. Here colours are related to the different styles like *Nagara* and *Dravida*, etc., taken up in a subsequent chapter ahead—vide "Styles of Painting" Chapter X.

Secondary Colours—result from compounds or mixtures of one another. There is a very rich description of the *varnas* in the Ab. C. (Cit. Laks. Pt. V .वर्णशिष्टम्-मिश्रवर्णाः)and this expatiation, along with those found in other texts like *Silparatna* and *Siva-tatva-ratnakara*, etc. have very ably been utilized by Sri Sivaramamurti (vide his article 'Painting and Allied Arts in Bana's Works' J.O.R. Vol. 7, 1933) and it is worth reproducing here :

"The texts on painting like the *Citrasutra* in the *Visnudharmo-*

ttara, the chapters on painting in the *Abhilasitarthacintamani* and the *Sivatatvaratnakara* and the *Citralaksana* chapter of the *Silparatna*, etc. give a list of the various tints got by mixing primary colours. It is remarkable that *Bana* has set at naught the limited colour variety of these texts and given out in his catalogue of innumerable tints that deep and close study of nature which had enabled him to grasp the extreme subtlety of difference between tint and tint. In spite of the limited number of colours stated the texts on painting are not unacquainted with subtle differences in the same colour. The *Silparatna* gives three gradations of red—*Sindura* for light red, *Gairika* (mountain-born) red (mineral chalks) for a middle tint and *Laksa* (lac) juice for a deep colour. The *Abhilasitarthacintamani* and the *Sivatattvaratnakara* tell us that vermilion is for reddish brown, and red lac or sap, red sanders and mountain-born chalks are for crimson tint. They echo *Bana's* statements. White and black give the grey of smoke; blue and white the colour of the pigeon similar to the *Rajavara* and the hemp-flower. Red mountain chalk and conch powder give a peculiar pale red (*Dhumracchaya*). *Darada* (vermilion) mixed with white gives the pale red of the red-lily while *Alaktaka* (red lac or sap) combined with white gives the cólour of the sun's horses. The difference is very slight here. Pure indigo (*Nili*) of the colour of the blue lily gives a green tint when mixed with yellow pigment. Red lac with lamp-black gives a dark brown and with blue, the colour of the *Jambu* fruit. The tints got by mixing primary colours—like smoke grey, pigeon colour, the different varieties of red, brown, green and the colour of the *Jambu* fruit are clearly given by *Bana*. The variegated hue to which he refers is given by the *Silparatna* as a convenient colour for artists; but according to *Srikumara* it is got by mixing red, black and yellow in equal propotions. Red and yellow give the colour of *Bakula* flowers which *Bana* describes as *Dhusara* (tawny). This is the same as flame colour. There are also other varieties of red given in the *Silparatna*. The green of the parrot's wing described by *Bana* as not dissimilar from that of the plantain leaf is got by a mixture of *Hnritala* (yellow) and blue; and the purple of the *Jambu* fruit so cleverly described by

the parrot in the *Kadambari* is the result of the union of red lac and blue. The yellowish white of the inner petals of the *Ketaki* flower noted by *Bana* is the type of white got by mixing *Haritala* and conch-powder as laid down in the *Abhilasitarthacintamani*. The rosy colour of the pigeon's leg in the *Kadambari* is the '*Gaura*' type of rosy white in the *Silparatna*, which is the same as the *Saurasvasadrsaprabha* (colonr of the sun's horses) of the *Abhilasitarthacintamani* and the *Sivatattvaratnakara*, though the '*Gaura*' of these books is slightly different from that of the *Silparatna* being got by mixing red and yellow instead of red and white. The *pingala* type of yellow, that *Bana* states as the colour of honey, is not the result of a mixture of white and yellow in the proportion of one is to two that the *Silparatna* gives. It is a tawny colour—more red than yellow—something like *Pinjara* which is defined by the *Haimakosa* as *Pitarakta*. *Bana* gives the *Pinjara* type of reddish brown as the colour of ripe paddy fields a really true observation; and this colour is lighter than that of honey which has a greater proportion of red. This might be the same as the *Atirakta* of the *Silparatna* with yellow and red in the proportion of one is to two. The variegated colour of deer, tigers, peacocks, tittiries, etc as given by *Bana* is quite in accordance with the rule of the *Abhilasitarthacintamani* and the *Sivatattvaratnakara* that holds the use of different colours for the effect of the animals absolutely necessary. It might be two colours or three or more."

N.B.—The textual quotations in the footnotes are avoided as they are already there in the Citra-laksana, appended in the end

Colour-Substances—as described in the V. D. are manifold—a workable list, however, (Cit. Laks. Pt. V. परिशिष्ट्) is kanaka (gold), rajata (silver), *tamra* (copper), *abhraka* (mica), *rajavanta* (an inferior diamond of *Virata* country what is callsd '*Lajawar*' in eastern districts like Gorakhpur), *sindura*, *trapu*, *haritala*, *sudha*, *laksa*, *hingulaka*, and *nila*. *Loha* is also mentioned as a colour substance.

We can divide colours into two broad classes—natural and artificial. Dr. Motichand observes : 'The natural pigments comprised

of certain elements, compound minerals and vegetable extracts; and the artificial, all manufactured salts or the pigments owing their colours to vegetable or insect dye-stuff"—(Mughal Painting p. 18).

Now leaving aside the order of the colour-substancs as tabulated above, let us say a few words on some of the more important colour substances.

Sudha.—The V. D. III. 40-2 enjoins the use of lime (*Sudha*) far white.

Sindura.—In the preparation of red pigments many substances, such as red stones and red clays, red ochre (*geru*] hiraunji, etc. are used and orange lead, *i. e. sindura* is also an important colouring material in it.

Hingula—also goes with *sindura*. It is vermilion or crude cinnabar or sulphide of mercury. It is called '*igur*' in Hindi. That sometimes outline was drawn in vermilion is referred to in the *Mahavamsa* [xxvii. (18).

Nila—Indigo and *Rajavarta*, the blue par-excellence, are prominent among blue-pigments.

Indigo (nila)—"This colour was manufactured in India in antiquity and largely exported to Greece and Roma. It is also mentioned in the *Visnudharmottara*, III, 40, 26, as one of the colouring materials. The colour is extracted from certain plant known in modern botany as indigo-ferae. In the beginning it seem to have been largely used for dyeing cloth but later on, specially in the painting of the Akbar school, it was used as a colour.

Ultramarine azure (lazwardi).—The ultramarine azure was used in Indian pictures from ancient times, though lapis lazuli from which this colour was produced is not a product of India. The blue par excellence in Ajanta paintings is ultramarine. This, however, came from outside the Deccan, probably from Persia. Ultramarine is also used in the illustrated palm-leaf-manuscripts of the *Prajnaparamita*

from Bengal and Nepal from the tenth century onwards, and also in the illustrated manuscripts of the *Kalpasutra* and *Kalakacaryakatha* belonging to the period between the twelfth and sixteenth centuries"—Mughal Painting, pp. 24-25.

"Now reverting to the use of the azurite and lapis lazuli in Indian painting we are aware that the *rajavarta* was known as a colouring material in the *Visnudharmottara*. But this blue must have been a very costly material in ancient times. Now a question rises about the so-called deep blue used in Ajanta painting. I do not think that it is ultramarine but quite possibly the azure. Even the deep blue of Jain miniatures seems to be azurite. In the Mughal painting, however, real ultramarine azure has been used in costly paintings to denote sky. Sometime the blues of garments are painted with azurite; the exuberance of blue in calligraphic panels also points it to be azurite than real ultramarine. In *Pahari* painting the excessive use of azure is apparent. But in spite of all this there is no separate mention of azurite anywhsic either in Sanskrit or Persian. It seems possible that azurite and lapis lazuli in Mughal painting went under the same name"—ibid, 26-27.

Haritala—is one of the popular yellow pigments and *Ramaraja*—yellow ochre also yields brownish yellow. "Orpiment (haital) was used in illustrations of the Buddhist palm leaf manuscripts of the Pala period and in the miniatures of the illustrated manuscripts of *Apabhramsa* or Western Indian style. The use af orpiment in Jaipur painting and Rajput painting as such only reminds us that the Rajput school, though greately influenced by the Mughal school retained same of the earliar traditions intact. I have not seen orpiment used in Mughal painting; its yellow par excellence being gogili or peori"--Motichond.

As regards the green pigments, something has already been gathered from Ab.C. cf. Sivaramamurti's article. 'Orpiment or sulphide of arsenic (haritala) mixed with indigo yields a green known as zahari in the terminology of Mughal painters'—Motichand.

Use of Gold and other Metals—Metals were widely used both in sculpture and painting. Gold, the metal par excellence, has been a hobby of the grand painters, because it trailed with itself the suggestion of power and grandeur, gleaming lustre and its disinclination to tarnish. Lavish use of gold, in order not only to delineate the details of costume but also to make painting attractive, has been time-honoured tradition through the ages.

"It is not known since when the gold-leaf began to be used for decorating images and paintings, but it is certain that in the early centuries of the Christian era, gold-leaves were being used for decorating the stucco images of the Buddha in Gandhara. The *Visnudharmottara Purana* also mentions gold as a colouring material (*Visnudharmottara*, III, 40, 25,) but we do not find the use of gold in the paintings of Ajanta, Ellura, Bagh or Badami. In the illustrated Jain manuscripts of the fifteenth century, gold, however, is profusely used. It seems, therefore, quite possible that the use of gold as a colouring material and also border decoration was introduced in India from Persia where the method of decoration with gold was first introduced by the Timurides in the fifteenth century. In the sixteenth century this method of decoration extended from Bokhara to various Persian centres. It came to India from Persia, where its use became general. The use of gold was not only confined to the embellishment of the manuscripts but was also extended in the binding of albums and for the decoration of calligraphic panels"—Motichand.

This observation about of the antiquity of the use of gold in Indian paintings is open to controversy. Dr. Motichand on the basis of archaeological evidence, i.e. absence of the use of gold in the paintings of Ajanta, Ellura, Bagh and Badami, traced its influx in India from Persia. This, I contend, is confusing the artistic creations with the canons of Art. All this pictorial heritage of India as illustrated in the cave monuments is a direct outcome of the religious upsurge of the time. Painting, a palace-culture, must have been more refined and

grander in the courts (with the use of gold in it) and simple yet sublime in the religious establishments like the cave-temples as referred by the learned Doctor. In pictorial canons of the V. D. (belonging to the early Gupta period) if the use of gold is there, its artistic representation in pictures must have also been there, which unfortunately are lost to us. All the principal texts headed by the V. D. echo this tradition of the old. Hence in my humble opinion the scholars should reconsider this point and revise their opinions.

Now as regards the other metallic substances, used as colouring material are *rajata* (silver), *tamra* (copper), *trapusa* (tin), *Abhraka* (mica) and also loha (iron) as already refereed to, in the above list. All these metallic elemsnts were used in the form of powders applied to the painting mixed with binding medium.

A word on the technique of the use of gold as gathered from the ancient texts like the V.D., Ab. C. and S.R., may be also said here, before the topic of delineations of shades and brightening of the picture with the colours and metallic substances may be taken up.

The V.D. explicity mentions the use of the gold, but as regards its technique, its prescription is general, taking perhaps all the metallic substances of the word 'लोहनाम'—Cit. Laks. Pt.V परिशिष्टम्. last but two lines—and accordingly it hints at two-fold techuique of the use of these metals :

1. *Patra-vinyasa*—i.e. gold-leaves or leaves of any other metal; and

2. *Rasakriya*—used in the form of the liquid transformed by heating it up with the mixture of *Abhraka* along with other ingredients such as *campa-kutha* and *vakula-niryasa*. (N.B. kutha is the same as '*kvatha*' in the physian's Materia Medica and as regards the '*niryasa*' it is a kind of exudation or gum of some tree).

The substance of the prescription of the use of gold as found in the Abhilasitarthacintamani and Silparatna—Cit. Laks. Pt. V (वर्णेषु स्वर्णयोगः) and ibid (स्वर्णलेपविधिः) is as follows :

"Gold-leaf should be divided into finest leaflets, and then ground with a well smoothed stone; afterwards it has to be mixed with water and with a small amount of sand. When this paste is well ground it should again be put into water so that all dirt may rise to the surface. The gold paste should then be pressed, mixed with vajralepa and applied with suitable brushes. There were nine brushes for every colour. When dry, the artist should rub it slowly with a boar-tusk until it becomes bright. Then again he may place over these very fine gold leaves and rub them with hard cotton.

It may be noted here (cf. Cit. Laks. Pt. V. वर्णिकाक्रम) that though two methods of the use of gold are described in the Silparatna; practically there is no difference in them except the minor details because in the exposition of the 'vidhi' the texts particularises the aid of *vajralepa* which is already there in the first 'vidhi'.

Brushes—The *Samarangana-Sutradhara* under *Vilekha-laksana* Pt. V-Vide cit. laks. gives a variety of five-fold brushes They are technically called *Kurcaka*, *Hastokurcaka*, *Bhasakurcaka*, *callakurcara* *and Vartani* (?). Each of them has been provided with a particular shape of their points and they are tabulated as follows—

	Types	Shapes	
1.	*Kurcaka*	*Vatankurakara* —	points like those of the sprouts of Banyan tree.
2.	*Hastakurcaka*	*Asvatthankurakara*—	„ „ an Asvattha tree
3.	*Bhasakurcaka*	*Plaksa-Sucinibha*	„ „ an Indian fig tree.
4.	*Callakurcana*	*Udumbarakara*	„ „ another variety of an Indian fig tree.
5.	*Vartani*	—	—

N B.—K.P. Jayaswal (cf. "A Hindu Text on Painting"—Modern Review XXXIII, page 734) however, mentions that there were as many as nine brushes for every colour.

This information supplied by our text is limited to shapes. What about their sticks (*Danda*)? From the corrupt line (73-22) it may be surmised that these used to be made of bamboo (cf. *Vainavo-dandah*).

Abh. C. (also *Manasollasa*) (Cit. Laks. Pt. V) prescribes for the preparation of the paint-brush what is termed as *Lekhani*, to bring the hairs of a calf and they should then be bound up with the aid of *laksa* (lac) on the tip of the (*tulika*). This lekhni is of three kinds—*Sthula*, *Madhya* and *Suksma*. The first is to be used in the application of paint-plaster or ointment (लेपनम्), the second in the drawing out the outline (अङ्कनम्) and the third in the finishing up the minutest of lines (सूक्ष्मां लेखां). *Silparatna*, however, follows Ab. C. in this respect with some additional innovations of the three-fold lekhani to be varied to nine for each of the three primary colours like this: In shape the *lekhani* is of three kinds — *Sthula* etc. (cf. above vide. Abh. C.) but in the use it is to be sub-divided again into nine for each colour. It also gives variations in the hairs with which the three varieties of the lekhani is bound up on their tips. The S. R. Prescribes the hair of calf-ears only for the *Sthula* (cf. Abh. C.), for the *madhya* and the *Suksma*, the hair of the stomach of the goat and those of the tail of the hog are preferred respectively.

Vartana—*tha Delineation*

One of the principal elements in the production of pictures is what we have called it *Vartana*, the display of light and shade along with the equally important element, the Rekha, the delineation and articulation of form Both these elements are very much dependent for their fuller representation upon a set of three other accessories in the pictorial art. They are technically calld *Ksaya* and *Vrddhi*—decrease and increase,—the science of fore-shortening, the fundamental norm in painting without which neither delineation and articulation of form nor the display of light and shade can be fully represnted. Equally important is the law of proportion, the *Pramana*, also. Dr. Kramrich

remarks (cf. the V.D. Translation—Introduction page 14). "Fore-shortening (*Ksaya* and *Vrddhi*) and proportion *Pramana* constitute with regard to single figures, the working of observation and tradition. The law of *Ksaya* and *Vrddhi* was as intensely studied by the ancient Indian painter as was perspective by the early Italian masters. *Pramana*, on the other hard, was the standardized canon, valid for the upright standing figure and to be modified by every bent and turn."

Now catching the lost thread of the *Vartana*, according to *Visnudharmottara* (cf. Ch. 41), it is stated to be three-fold; 1. *Patraja*—cross line, 2. *Airika*—Stumping—and 3. *Vinduja*—dots.

The painter draws an outline in yellow and red colours as a rule. Both *Visnudharmottara* and Bharata's *Natyasastra* concur in their view (cf. ibid p. 17) that "the painter should think of the proportionate size of the thing to be painted, and think of it as having been put on the wall. Then calculating its size in his mind, he should draw the outline making all the limbs. It should be bright in prominent places and dark in depressed places. It may be drawn in a single colour where comparative distinction is required. If depressed places are required to be bright, jet black should be used."

As regards modelling to produce the effect of roundness of curvature, bright colours are used until the deep darkness is produc d —vide *Siva-tatva-ratnakara.*

Mixture of colours—thousand of them,—cannot be described in full in any treatise. They are always left (the tradition agrees to it) to the imagination of the artist. Great emphasis is laid by the ancient masters on the light and dark shade of every tone. Again it may also be noted that for every phenomenon, the brush with paints are not needed. "The colour has partly descriptive and partly suggestive significance." For example take sky or the atmosphere, Visnudharmottara illustrates this pheromenon in both descriptive as well as suggestive colours. In the former, the sky is to be represented in blue colour of blue lotus and wearing a garment of that colour, if represented as a statue, it should carry the sun and the moon in its hands (cf.

V.D, Part III, Ch. 62, verses 1-2). In the latter however, taken in a naturalistic and descriptive sense, it has to be painted as almost without any special colour.

In the end it may be pointed out that proficiency in painting really depends on how a painter can delineate light and shade. Light and shade also go with the depths and heights as is evident from poets like Kalidasa who simply paints the pictures in their similes and *Utpreksas* (cf *Kumarasambhava* lines) :

'उन्मीलितं तुलिकयेव चित्रं
वपुर्विभक्तं नवयौवनेन'

Dr. Raghavan' comments :

"Her body in girlhood was like an unfinished picture which when worked out with fine brush, attained the waken state as it were from the sleeping or blind state. The ward 'विभक्त' here is important. It means the effect of light and shads ; and this is given as one of the necessary good qualities of a picture in the *Visnudharmottra* :

"स्थानं प्रमाणभूलम्बो मधुरत्वं विभक्तता"

There are yet two other important topics under delineations and they are Landscape painting and the delineations of *Rasas* and *Rasa-drstis* to be taken in the subsequent chapters.

CHAPTER VIII

HOW TO PAINT—CONVENTION IN PAINTING

This is very important theme of the pictorial art canons. How to paint is to be answered both from the point of view of Realism and Idealism.—All Fine Arts, Poetry, Drama, Music and Painting, etc. are guided by the loftiest of Idealism and highest of Culture as well as noblest of themes and sublimest of Conventions. Conventionalism in the art, therefore, is its life breath, which in its turn is guid d by Realism and Idealism both. Realism does not mean photographic fidelity Similarly Idealism cannot be a monstrous torture of Realism. Idealism is Realism perfect and graceful. Realism has always been the ideal not only of Painting and Sculpture but also found fully represented in Poetry. In *Sisupalavadha* (III-51) even the live cat is taken for statue—so marvelous is the work of Sculptors. Another type of this highly realistic representation is to be found in '*Raghu-Vamsa*' (XVI.16) where lions spring fiercely to kill the mighty elephants painted on the walls of bathing houses on the banks of *Sarayu* only to discover that they are merely lifeless drawing and nothing more. Similar examples of such extraordinary realistic treatment in painting and sculpture can be multiplied from both the literary and archaeological sources to prove this realism in Indian art We have already noted (cf. 'Types of Painting', that every Picture and especially a *Viddha* Citra (i. e. a portrait) should be like a reflection in the mirror.

Further again "Light and Shade, or rather Chiaroscuro as it is technically called in the artists world, is a factor to which considerable attention has been paid by our ancients. This is an outcome of the desire to faithfully represent the volume or the third dimension on a plain surface like the board or the canvas. This was done either with a single colour, i. e. monochrome or with different colours as we have it given in the *Abhilasitartha-Cintamani* and *Sivatattvaratnakara*:

पूर्गेद्वर्णितः पश्चात्तसद्रूपोन्वितं यथा।
उज्ज्वल प्राङ्गने स्थाने श्यामलं निम्नदेशतः ॥
एकवर्णेऽपि तं कुर्यात्तारतम्यविशेषतः ।

The oldest authority on this point is the *Mahabharata* where the possibility of highly realistic representation by means of light and shade in pictures is referred to, in the verse quoted by *Ksemendra* in his *Kavikanthabharana*, to show *Vyasa's* knowledge of various arts including painting.

प्रकर्षे चित्रपरिचयो यथा भगवतो व्यासस्य...
'अतथ्यान्यपि तथ्यानि दर्शयन्ति विचक्षणाः ।
समे निम्नोन्नतानीद चित्रकर्मविदो जनाः ॥'

Following it—Hemacandra repeats the quotation in his *Kavyanusasana*. *Dhanapala* has a passage in the *Tilakamanjari* where he talks of light and shade in colours, bringing out the effect of relief. The use of the word *'Dinakaraprabheva Prakasitavyaktaimnonnatavibhaga'* is significant especially when it shows us that the painter of ancient India had observed the play of light on forms and the effect of light and shadows thereby. There are other passages from Sanskrit litrature talking of the directions and forms of shadows, etc. that bear testimony to the very keen and accurate study of nature in ancient India; and with all this mass of evidence for it, it cannot be so easily said that Chiaroscuro was a sealed book to our forefathers. A look at the frescoes of India from any quarter, Ajanta, Bagh, Sittannavasal or Tanjore would reveal how well the principles of perspective and foreshortening were mastered. The talk of *Ksayavrddhi* in the *Silpa-texts* is actually shown in practice on the walls in these places.

From the foregoing pages it is evident what was the ideal of our ancients in the pictorial world. Their attempt was at realistic treatment. Of course, there are convetions in all spheres and as such certain conventions are there in painting too. Representation of the three worlds being the aim of the artists of our land, and the forms of the divine ones, etc., being beyond the reach of our mortal eye, canons and

descriptions regarding their forms, etc., laid down by seers had to be strictly followed"—Sivaramamurti J. O. R. Madras Vol 8, 1 34.

Thus treading our path through the mist of realistic representations of the old, we reach the door of treasure house of the Conventions We have already heard some of the Painting-Conventions like Ksava and Vrddhi, etc. Why should we adopt them? Impossibility of working of a hair beyond an indication of it, and a total inability to represent eyelashes and colour in sculpture, the impossibilities of representation of volume—the three dimensions—in painting, are some of the time-honoured factors which gave rise to Conventions in this facinating pictorial art There is yet another very powerful purpose of the Conventionalism in painting. It is to raise it as high as the Dhvani *Kavya* in poetry. Where there is no suggestiveness, only of play of words, etc., it is termed as *Adhama Kavya* ; suggestion, the *vyangya* elevates it high, and makes sublime. "The most detailed delineation in a picture where nothing is left to suggestion and where finish goes to a point of vulgarity is never so desirable as suggestive sketch full of idea and thought provoking", 'Convention' therefore in the context of painting 'is that particular suggestion that softens a picture and at the same time gets recognised being understood to connote a certain meaning by a large number of spectators' just as in *Alankara* we talk of *Vyaktavyakta Kaminikucakalasa* as very beautiful and suggestive and bring it in as an illustration of *Vyangyakavya* we have the *Vyaktavyakta* suggestive picture with healthy convention as the real force in art.

We have a lot of references in Sanskrit literature, where particular conventions denote particular states of emotions. The *Mudras* and *sthanas*, etc of *Natya* are other methods of expressing the same states and emotions. And as the method of suggestion in *Citrasastra* is not very different from that in the *Natya-Sastra* as stated in the verses :—

Visnudharmottara.

यथा नृत्ते तथा चित्रे त्रैलोक्यानुकृतिः स्मृता ।
दृष्टयश्च तथा भ वा अङ्गोपाङ्गानि सर्वशः ।
कराश्च ये महा (मया ?) नृत्ते पूर्वोक्ता नृपसत्तम ।
त एव चित्रे विज्ञेया नृत्तं चित्तं परं मतम् ।

We have to take into consideration both the arts.

All this realism and idealism in relation to conventionalism was introduced here to bring home to the reader the ancient technique-how to paint pictures—the subject-matter of this Chapter. We have already taken notice (vide 'Scope of Painting') of the very apt declaration of the author of Silparatna to the effect that representation of the three worlds is the aim of the artists of our land—जङ्गमा स्थावराश्चैव ये सन्ति भुवनत्रये । ततस्वभावतस्तेषां करणं चित्रमुच्यते ॥—and the forms of the divine beings as well as the visualizations of so many things of the objective and the subjective world being beyond the reach of our mortal eyes, canons and descriptions regarding their forms and ideas as laid down by seers had to be strictly followed. Thus with this introduction the question : "How to paint ?" gets answered in conventions of the pictorial art.

In the *Visnudharmottara* there is a separate and full section titled *Rupanirmana* (also cit. laks. pt. V.) परिशिष्टम् which is the most representative expatiation on this most important theme of the painting. This, therefore, has to be taken notice of in full.It has already been translated by Prof. Kramrisch and fully used in his own way by Sri Sivaramamurty also, vide his article 'Conventions in the art of Painting' J. O. R. Vol. VIII 1934, and the present writer will make an attempt to study it in tabulation so as to present it in a more coherent and systematic way.

It may be noted at the very outset that conventionalism in Indian pictorial art was fully guided by the proportionate visualisation also. It is, therefore, that in the representation of Daiytas, Danavas, Yaksas, Kinnaras, Devas, Gandharvas, Rsis, Kings, ministers, Brahmins, etc,, separate pramanas of each class based on separate calculations like Hamsa, Bhadra, Rucaka, etc., and the special distinguishing characteristics are given. Let us see all these as tabulated hereunder :

Objects	*Characteristics*
Rsis (Sages)	lustrous but weak and emaciated, with matted hair and skin of the black deer as the *uttariya*

Devatas and *Gandharvas*	with *Sekhara-mukuta*

N. B. 1.—The text seems to be corrupt Sri Siv ramamurti translates it as not devoid of crowns and having a Sikhara But I would take Sekhara for Sikhara. Thus the meaning would be : these should be shown not in crowns proper but in one of their varieties—the Sekhara crown.

Brahmanas	full of splendour of. Brahma-teja (ब्रह्म वर्चस्विन:) and wearing white garments.
Ministers	adorned fully and in a gaudy fashion
Atrologers	with all sorts of ornaments and with
Royal priests	turbans and not crowns.
Daityas and *Danavas*	with terrible aspect—fearful face, with globular eyes, frowning eye-brows and with a gaudy apparel.
Gandharvas	handsome with garlands and ornaments,
Vidyadharas	having swords in hands and fiying in the sky or moving on the earth with their wives.

N.B. 2.—The text says that wives of *Kinnaras*, *Nagas*, *Raksas* *Yaksas*, greatmen, *Pisacas*, *Vamanas* (dwarfs), *Kubjas* (hunpbacks), *Pramathaganas* and kings are to be painted appropriately to the measurement of their husbands which in case of first three is *Rucaka-pramana* and the fourth in *Sasapramana* and the rest according to their natural measurements.

Kinnaras	(*i*) with the face of a horse and a human body; be comletely decked with jewels, lustrous and carrying musical instruments.
	(*ii*) with a horse's body and a human face.
Raksasas	terrible, with fierce eyes. hairs all flying up dishevelled.
Nagas	like goods with an addition of hoods on their heads.

Yaksas	fully ornamented.

N B. 3.—The **Pramathas** cf gods, and the **Pisacas** have no special *Pramana*

Ganas of gods	—having faces of various creatures wearing varied dresses, carrying different weapons engaged in multifarious sports and activities.

N.B. 4.—All **Vaisnavaganas** are one type except for four differences—one class, **Vasudevagana** resembling **Vasudeva**, **Sankarsanagana** resembling **Sankarsana** and **ganas** of **Pradyumna** and **Aniruddha** resembling them both—all possessing the valour of their lord, clear like moon, and dark like blue lotus or the marakata gem with the lustre of *sindura.*

Vesyaganas (prostitutes)	with gaudy apparel in **Srngara** and in **Rucaka-pramana**
Kulastriyah (Ladies of the house)	full of modesty and in **Malavya pramana** with ornaments, but not gaudy.

N. B. 5·—The wives of **Daityas**, **Danavas**, and **Yaksas** are beautiful; others according to their forms.

Widows	—greyhaired in white cloths, devoid of, all ornaments.

N.*B.* 6—Dwarfs humbhacks, old ladies and beautiful damsels are to be in the retinue of princesses.

Kancuki	—old
Vaisyas and *Sudras*	in Rucka and **Sasaka pramana**, wearing dresses according to their castes.
Commander-in-chief	very proud, mighty with a ponderous head, broad chest, prominent nose and chin, lusty shoulders, browny arms, thick neck, gigantic in proportions, with three distinct wavy wrinkles on his brow, a broad waist, with his look upwards.
Wariors	—knitted brows.

Armed foot-soilders	over-bearing look, gaudy dress and haughty bearing, of **Karantaka** type, armed with swords and shields.
Bowmen	—bare knees with excellent bows, wearing slippers on their feet.
Horses and Elephants	?
Warriors	—generally dark in colour, with ornaments, their hairs in **Juta-tasara** fashion.
Horse-riders	—in northern fashion.
Bards	—with gaudy apparel, veins visible on their neck with sight upwards.
Heralds	tawny and looking sideways,
Warriors with clubs	like **Danavas**.
Pratihara (door keeper)	with demeanour, neither too proud nor too calm, holding a staff, sword hanging by his side.
Merchants	—with high turbans.
Musicians, Dancers, Crities of Instruments	—wearing gaudy dress.
Respectable townsmen **Paurajanapadas**)	with silvery hair, decked with auspicious ornaments, dressed in clean raiment, courteously disposed, affable and sweet-tempered, good looking by nature.
Workmen	engaged in duty.
Wrestlers	haughty, terrible, and tall, with a body of large proporations, thick neck and a closely cropped heavy head.
Bulls, lions, etc.	with the natural background—meadows and forests, etc., respectively.

N B. 6 *Sadrsyakarana* i. e. faithful delineation being the most important canon of pictorial art these above depictions relate to the objects generally not seen by the painter ; otherwise faithful representation is the rule.

N.B. 7. The text lays down that people born in different countries are to be painted according to the form af their features, colour and apparel, and further directs the painter to carefully ascertain land, occupation, position and work, seats, couches, vehicles and dress, etc. before discriminating and painting them properly.

Rivers	having bodies, with *Vahanas* holding *Purnakumbhas* and knees bent.
Mountains	With *Sikharas* at the top of the head.
Earth	With islands in her hands.

B.N. 8.—द्वीपानां च करैः कार्यं तथा भूमण्डलं शुभम् — this line is unintelligible to Sri Sivaramamurty and Dr. Kramerisch some how suggests earth with the islands for hands—I however would interpret Earth as a goddess in whose hands are shown the islands.

Oceans	Bearing jewelled jars, with mountain peaks as their hand. Sri Murty however takes it 'with *sikhara mndra*—the word *pani* in sense of *hasta*, i.e. mudra is not current, nevertheless substance not unwarranted with water as their hollow and for their symbols of weapons (and not) they should be a bit depicted on their heads. 'A sign of water (wavy lines) is to be depicted about the lip of their weapons', Murty—is not acceptable to me at least.
Nidhis (*treasures*)	in general is represented in pot (kumbhas)
Sankhanidhi	in drawing of *Sankha*
Padmanidhi	" " *Padma*

N.B. 9—Other varieties of *Nidhis* as found in literature are

Mahapadma, *Makara*, *Kacchapa*, *Mukunda*, *Kunda*, *Nila* and Vara—nine in all.

N.B. 10—The text directs us that 'all objects to be drawn' (i.e. कार्य)—and not 'activity' as taken by Mr. Murty—should conform to the forms, their murti. Thus the divine ones should be specifically marked off by an aks*amala* and book.

Thus for the objects taken as *Adrsya* and now the text passes to the *Drsya* objects :

'अतः परं प्रवक्ष्यामि रूपं यद्यस्य दृश्यते'

Sky—	Colourless, full of birds
Heavens—	full of stars
Earth	Three fold—(i) *Jangala*—wild
	(ii) *Anupa*—arid or marshy
	(iii) *Misra* ?
Mauntain	With chains of rocks, peaks, *dhatus*, trees waterfalls and snakes
Forest	full of trees, birds and beasts
Water	with a number of fish, tortoise, swans and other acquatic animals
Town	with picturesque temples, palaces, markets, streets, beautiful royal highways
Village	with roadways, with some gardens and groves on either side
Forts and Fortresses	with their proper sites (*bhumivinivesa*) (and not suitable background as Mr. Murty takes it) along with a rampart wall and battlements (high as mountains and not mountains in addition)
Apano bhumi (bazaars)	having all sorts of Wares.
Apanabhumi	full of men drinking wine
Gamblers	devoid of upper garments and the loosers and winners among them as sorrowful and full of joy, respectively.

Battle-field	with four-fold army (chariots, elephants, horses and footmen) Warriors furiously fighting and blood flowing about the corpses of the dead ones.
Burial ground	suggested through funeral—piles of logs and dead bodies
Marga (way)	with caravans fully loaded
Night	(i) general suggested with moon and stars, thieves stealthily approaching and people fast asleep (another epithet is 'दर्शिकलौकिककाम्' which is not intelligible). Dr. Kramrisch translates it as those engaged in worldly pleasures. I would however emend it as दर्शितौलूकिककाम् (उलूक + समूह अर्थे ठक्) thereby meaning as 'also shown **ulukas** (roaming about)' (*ii*) first half with **Abhisarikas**
Dawn	with red streak, dim lamps and cock's crow
Day	with men drawn in active work
Sandhya (Evening)	with Brahmanas engaged in contemplation
Darkness	with people (and not thieves as Mr. Murty takes it) moving to their houses
Moonlight (*Jyotsna*)	with the bloom of kumudas, the blue lilies and closure of louts petals.
Sun	with the depiction on of the fatigued people.
Spring	with trees full of blossoms, cuckoos and bees and people gay and happy.
Summer	with perspiring people, animals under

	the shade of trees and buffaloes bathing in mud and dried up lakes.
Rainy season	with overhead clouds (full of water,) the rainbow, the lightening, birds hiding in trees and lions and tigers, etc, in their dens.
Sarat season	with trees full of fruits, fields of ripe corn and sheets of water full of swans and lotus.
Hemanta	with a misty atmosphere and barren earth with dew-sprinkled surface.
Sisira	with joyous crows and elephants, shivering men and a dewy atmosphere.

N.B.—The text says that only a look at the fruits and blossoms of trees as well as the mirth and joy (or otherwise) of the people—in short a look at the world around, should give the picture of the seasons.

CHAPTER IX

PAINTING AND AESTHETICS

Not only the *Rekha*—the delination and articulation of form—and the *Vartana*—the display of light and shade—constitute the essential elements of pictorial art, but the skill in the colouring (the essence of painting) is also the most predominant factor in the representation of the Citra-images.

The expressionism of colours visualises a temperamental attitude and is concerned with the wide range of emotions, which in their turn give rise to what are called *Rasa-citras*, the pictures of emotions. Sri Kumara (cf. *Silparatana* vs. 145-7) considers these *rasa-citras* as group by themselves. They are distinct from the realistic paintings which are resembling what is actually seen in nature and look like a reflex in a mirror.

According to Bharata (cf. *Natya*-sastra Ch. VI vs. 42-43), "each *rasa* (emotion) had to be painted in its expressive colour, the *srngara* (erotic) was of *syama* hue, the laugh-exciting (*hasa*) of white colour, the pathetic (*karuna*) of grey colour, the furious (*rudra*) of red colour, heroic (*vira*) of yellowish white colour, the fearful (*bhayanaka*) of black colour, the super-natural and amazing of yellow colour and the repulsive loathsome (*vibhatsa*) of the blue colour".—Kramrisch's Trans.

The author of the *Samarangana-Sutradhara,* himself a great aesthetician (cf. his authorship of *Srngaraprakasa*) and a king of very refined talents and sentiments, must have had this traditional background of the intimate relationship between aesthetics and the painting that he has devoted a full chapter on this topic in connection with the exposition of the pictorial art.

In the Chapter, entitled "*Rasadrsti-laksanam*" Pt. V. at the very outset he proclaims, "Now, after I have described the canons of painting in detail, I shall describe the *Rasas* and the *Rasa-drstis* because the *Bhavavyaktih*—the manifestatian of sentiments in pictorial

images (citra) is dependent on the *rasas* and *rasa-drstis* (*tadayatta*).

Then follows the exposition of the eleven *Rasas* and the eighteen *Rasa-drstis* most particularly suited to the science of painting in relation to their delineation in pictures and images. The following table will show both these groups at glance with their characteristics:—

A—ELEVEN RASAS

	Physical *Manifestations*	Mental *Manifestations*
1. *Srngara*	Motion in eye-brow, lovable look.	Full of emotion of love and its manifestation in the look.
2. *Hasya*	*Apangas*, the outer covers of the eyes are blossomed; the lips flashing	Playful mood.
3. *Karuna*	Cheeks wet with tears; eyes closed up in the excess of sorrow.	Worry and agitation (*Santapa*)
4. *Raudra*	Eyes red, the forehead swelled up, the lower lip being bitten up by the teeth.	—
5. *Prema*	Horripulation all over the body (as a result of gain in riches, progeny snd seeing near and dear ones.)	Happy mood (*Harsa*).
6. *Bhayanaka*	Eyes preplexed and simply confused, cowed down	agitated mined and heart.

		for the fear of the look of the approching evil (enemy).	
7.	*Vira*	—	Endurance and strength.
8.	—	—	—
9.	*Vibhatsa*	—	—
10.	*Adbhuta*	Pupils of eyes paralysed and gratified both on account of an extraordinary spectacle or scene.	—
11.	*Santa*	Happy look throughout.	Absence of change and attachment.

B -EIGHTEEN RASADRSTIS

N. B. Each one of them is related to some principal *Rasa* enumerated above and indicated below :

1.	*Lalita*	*Srngara*
2.	*Hrsta*	*Prema*
3.	*Vikasita*	*Hasya*
4.	*Vikrta*	*Bhayanaka*
5.	*Bhrkuti*	—
6.	*Vibhrama*	*Srngara*
7.	*Sankucita*	,,
8.	—	
9.	*Urdhvagata*	—
10.	*Yogini*	*Santa*
11.	*Dina*	*Karuna*
12.	*Drsta*	*Vira*
13.	*Vihvala*	*Bhayanaka and Karuna*
14.	*Sankita*	,,
15.	*Kuncita*	*Bhayanaka*
16.	*Jihma*	—
17.	*Madhyastha &*	*Santa*
18.	*Sthira*	—

Without going into details, it may be remarked that all these *rasas* and rasa-*drstis* are not a copy of the *Kavyasastra*. They have been amply modified in their laksanas to suit the sentiments characteristic of images in paints. While in poetry the *Bhavas* are of secondry importance—the *rasas* supermost, here in painting, it is the *bhavas* the physical and mental manifestations, which play the supreme role.

Two important points in relation to the aesthetics in the pictorial art still need to be expounded. Firstly all these *rasas*, though characteristic of only human beings—men, women, and children and in their likeness the anthropomorphic forms of the gods and demi-gods and demons—they have an application to all sentient creations— "*Manusani Puraskrtya Sarvasatvesu Yojayet*"—Pt. V. This statement goes to the very core of the art and shows that if birds and animals in paints could be shown manifesting the sentiments, it is really masterpiece, the supreme achievement of the artist. It becomes a new creation, a superior creation to that of *Brahma*, the Primordial Creator Himself. If it is through the symbolism of *Mudras*—hand poses, bodily poses and the postures of the legs—the mute gods speak to us giving their vent to the sublimest of thoughts and noblest of expressions, these so-called brutes can also become our co-shares in the aesthetic experience. It is neither extra-ordinary nor supernatural about it. It is the marval of the art. If poetry can create an idealistic world full of beauty and bliss alone, the painting, her sister must also follow the suit.

The art of Painting is based on the art of Natya—Another point to which the attention of the reader is re-invited is the intimate relationship of painting with the art of Dance and the science of Music. The following lines from *Visnudharmottara* are quoted to illustrate this fundamental background of painting (from Dr. Kramrisch's Translation p. 31.) :

"*Markandeya* said : Without a knowledge of the art of dancing, the rules of painting are very difficult to be understood. Hence no

work of (this) earth (oh) King should be done even with the help of those two, (for something more has to be known).

Vajra said : Please speak to me about the art of dancing and the rules of painting you will tell me (afterwards) for (Oh) twice-born one, the rules of the art of dancing imply (those of) the art of painting.

Markandeya said : The practice of (dancing) is difficult to be understood by one who is not acquainted with music. Without music dancing cannot exist at all".

The author of the *Samarangana-Sutradhara* fully conversant with this tradition, after he has dwelt at length on the *Rasadrsris*, has very beautifully brought out this implication in the 33rd and 34th lines of the Chapter :—

हस्तेन सूचयन्नर्थं दृष्ट्या च प्रतिपादयन्
सजीव इव दृश्येत सर्वाभिनयदर्शनात् ॥
आङ्गिके चैव चित्रे —...साधनमुच्यते ।
...——.....तस्मादनयोश्चित्रचमाश्रितम्

Thus a perusal of the sections on painting in the *Visnudharmottara* and in Bhoja's *Samarangana-sutradhara* etc will show how *Citra* is based on the cannons of *Natya*. The authors of these texts find it possible to treat of *Citra* only after treating of *Natya*. For *Citra* is only one scene of *Natya* and *Natya* a succession of *Citras*. The *Visnudharmottara* says that *Citra* is as much the art of imitation (anukarana) as *Natya*. The poses, the hands of dance called *Nrtyahastas*, the *Rasadrstis*—these are studied elaborately in *Natya* and this study is absolutely necessary for, and is fully utilized in, painting. Says the Vi. Dha—

विना तु नृत्यशास्त्रेण चित्रसूत्रं सुदुर्विदम् ।
यथा नृत्ते तथा चित्रे त्रैलोक्य नुकृतिः स्मृता ।
दृष्टयश्च तथा भावा अङ्गोपाङ्गानि सर्वशः ॥
कराश्च ये महानृत्ते पूर्वोक्ता नृपसत्तम् ।
त एव चित्रे विज्ञेया नृत्तं चित्रं परं मतम् ॥

i. e. what the hand poses have implicitly expressed (cf. manifold hand-poses, like *Varada* ; *Vyakhyana*, *Jnana*, ***Yoga***, ***Mudras*** and 64 ***Hasta-mudras***, together with nine-fold bodily poses and a good many of the leg-postures), the rasas and the rasa-drstis make that explicit. Thus the images are bestowed life movement through this symbolism of gesticulation, the very essence of dramatics, and aesthetics both put together (*Sarvabhinayadarsanat*). Therefore, this delineation of the rasas and rasadrstis and their representation thereof, constitute the fundamental background both in *Angika* (Drama) and the *Citra* (Painting) arts. The science of Painting is dependent on the science of Aesthetics (Dramatics included)

Aspects of Poetry in terms of Pictures.—Dr. Raghavan has contributed a very nice exposition of subject in his own way—vide 'Some Sanskrit Texts on Painting' J. O. R. Madras Vol. XI 1934 and I am taking liberty to reproduce some portions here of that article to convey a fuller picture of this vital side of pictorial art: "Vamana, among other Alankarikas, was a keen student of pictures and his *Kavyalankara-sutras* and *Vrtti* describe some aspects of property in terms of picture. With much insight, *Vamana* says that the essence of poetry is style (रीतिरात्मा काव्यस्य) and compares this Riti to the linear beauty, the lines of a picture.—एतासु तिसृ रेखास्विव चित्रं काव्यं प्रतिष्ठितम् As style is the soul of poetry so are lines that of picture. On seeing this remark of *Vamana* we are reminded of the *Visnudharmottara* which says that the masters praise the lines.

Vamana again returns to the same metaphor of which he seems to be very fond of and says in his Kavyalankarasutra-vrtti, III. I.

यथा विच्छिद्यते रेखा चतुरं चित्रपण्डितैः ।
तथैव वागपि प्राज्ञैः समस्तगुणगुम्फिता ॥

Another reference to painting in *Vamana* speaks of colour. The *Visnudharmottara*, after saying that the masters praise the lines, remarks that some others praise 'colour' (वर्णाढ्यमितरे जनाः).

Vamana says that 'aujjvalya' is that quality of the colouring of a picture which makes the picture always look new and fresh. 'Aujjvalya' is brilliancy which ensures the life of a picture. Otherwise the picture fades and looks very old. This quality is borrowed by him in poetry and he says that poetry looks brilliant and preserves that brilliancy by the quality of *kanti* in the words chosen.

औज्ज्वल्यं कान्तिः। Ibid, III 1.25

बन्धस्य उज्ज्वलत्वं नाम यत् असौ कान्तिरिति, तदभावे पुराणच्छायेत्युच्यते
औज्ज्वल्यं कान्तिरित्याहुर्गुणं गुणविशारदाः।
पुराणचित्रस्थानीयं तेन बन्ध्यं कवेर्वचः॥ Ibid, III, I.

A similar idea of an old picture is visualised by Rajasekhara, the dramatist, in a fine description of Nature in the fading evening twilight and approaching darkness in the prologue to his drama, Bala-bharata or *Pracanda-pandava*, He compares Nature at dusk to an old picture dulled by smoke:

किञ्च स्तोकतमः कलापकलनश्यामायमानं मनाक्
धूमश्यामपुराणचित्ररचनारूपं जगज्जायते'

Vamana in his *Kavyalankara-sutra* (I iii, 30-31) compares drama to picture and calls drama as literature par excellence, because of its likeness to a picture:

सन्दर्भेषु दशरूपकं नाटकादि श्रेयः तद्धि चित्रं चित्रपटवत् विशेषमाकल्यात्।

Bhatta Tauta, as has been quoted by his pupil, *Abhinava* in his *Abhinavabharati*, says that Rasa realisation or emotional response is easily and execllently got only from a drama, for *abhinanya* or acting makes the thing live before us in drama. That is, there poetry attains the visual state when one can realise through the eye what one can only imagine otherwise. It is because of this quality that drama is called picture by *Vamana*,—a series of pictures before our eyes. It is because of this quality also that drama is called *Rupa*.

(अवस्थानुकृतिर्नाट्यं रूपं दृश्यतयोच्यते). 'रूपकं तद् भवेद् रूपं दृश्यत्वात् प्रेक्षकैरिदम्'.. भा० प्र०

Vamana briefly compares *Riti*, the essence of poetry, to lines (rekha) which are the essence of pictures. This *sutra* is quoted and further explained by Ratnesvara in his commentary on Bhoja's *Sarasvati-kanthabharana* :

"यथा चित्रस्य लेखा अङ्गप्रत्यङ्गलावण्योन्मीलनक्षमा, तथा रीतिरिति द्वितीये विस्तरः"

Rajanaks Kuntaka, another great Alankarika, in chapter III of his *Vakrokti jivita* says while speaking of the poet's beautiful speech :

मनोज्ञफलकोल्लेखवर्णच्छायाश्रियः पृथक्।
चित्रस्येव मनोहारि कर्तुः किमपि कौशलम् ॥

The stamp of beauty on a poet's utteranee is totally different from the materials of poetry, viz, the words and thoughts. It is the resu t purely of the great powers of the poet, constituting his genius. This is like the beauty of a picture which is born of the genius of the artist and is separate from the plank or wall on which the picture is painted or the colours employed. Kuntaka here refers to two surfaces, wall and plank, to the rules for lines, anatomy etc. given in the *Citrasutras*, to the colours and to the *chaya* or *kanti* or *aujjvlya*' of which *Vamana* spoke. The following is *Kuntaka's vrtti* on the *Karika* given above:

फलकमालेख्याधारभूता भित्तिः, उल्लेखः चित्रसूत्रप्रमाणोपपन्नं रेखाविन्यासमात्रं वर्णाः रञ्जकद्रव्यविशेषाः, छाया कान्तिः। तदिदमत्र तात्पर्यं—यथा चित्रस्य किमपि फलकाद्युपकरणकलापव्यतिरेकि सकलप्रकृतपदार्थजीवितायमानं चित्रकारकौशलं पृथक्त्वेन मुख्यतयोद्भासते...Ibid., P. 154.

The application of the Rasa Theory to Citra,—It follows from the above-mentioned fact that Cftra is based on *Natya*, that the critics of old applied the *Rasa* theory of *Natya*, and *Kavya* to *Cirra* as well. As a matter of fact the Rasa theory applies to all arts. So it is that, while speaking of the kinds of pictures in the section on

Painting in his *Abhilasitarthacintamani* (Mysore ed.), king Somesvara speaks of one type of picture called Bhava-citra:

शृङ्गारादिरसो यत्र दर्शनादेव गम्यते ।
भावचित्रं तदाख्यातं चित्रकौतुककारकम् ॥

Jayadeva, author of the *Candraloka* and his commentator, Payagunda Vaidyanatha, apply the Rasa theory to Citra:

काव्ये नाट्ये च कार्ये च विभावाद्यैर्विभावितः ।
आस्वाद्यमानैकतनुः स्थायी भावो रसः स्मृतः ॥

The application of the Dhvani theory to Citra.—The application of the Rasa theory of drama and poetry to picture means that in pictures also Rasas are to be depicted by conditions which rouse them, viz., the objects of emotions, the excitements of emotions, the effects of emotions and the minor emotions which can be called fleeting feelings and which are accessory to the major emotional mood. This means the application of the Dhvani theory also to Citra. It certainly means so. For, in an artistic presentation, it is the suggestion that forms the very life of that artistic expression. This can also be proved by taking the canons given by the Visnudharmottara for depicting things like evening, etc. A perusal of the verses in chapter 24, which show, how mountains, sky, earth, etc. must be depicted, will prove the truth of this statement. The subjects, e. g., gamblers should be suggested by depicting them as bereft of their upper cloth—'उत्तरीयविहीनश्च द्यूतासक्तान्प्रदर्शयेत् —; A highway must be suggested by portraying a caravan of camels, etc. carrying articles of transport (युक्तं सभारैरुष्ट्राद्यैः मार्गं सार्थं प्रदर्शयेत्). The night must be suggested by drawing a thief walking stealthily, by an *Abhisarika* hurrying to meet her lover in her secret meeting place and so forth. Rather it is in picture that this principle of Dhvani, which according to modern English critics, is "symbolism" in poetry, applies excellently. For here, in picture, there is no scope for the word which can name the subject depicted. In poetry, it is a fault to give anything by its name.

To call Rasas by their names, which will never rouse up these Rasas, is a flaw of poetry, called the स्वशब्दवाच्यत्व of Rasas. Thus the title of a picture forms a very little part of it. If one does not avoid this flaw, his poem comes to the state of that picture which can be known only by its title or that frame which has the title of the picture within."

CHAPTER X

STYLES OF PAINTING IN RELATION TO COLOURS, PATRAS AND KANTAKAS

Enough has been said on the colours—Primary, Secondary as well as their Compounds. etc.—in the previous chapter. Here something about the styles of colours or colouring and of the *patras* and the *kantakas* is to be said. It is something quite unknown if there were also styles of Painting like those of Architecture or Sculpture. *Aparajita-prccha*, however, has this distinction to propound this theme in at least three of its Sutras (i.e. Chapters)—vide Sutras Nos. 227 229.

Before something is said about the styles of painting in relation to these three very important accessories in the pictorial art, viz. colours, *patras* and *kantakas*, let us have a working knowledge of all these elements. Colours have already been taken notice of—vide Chapter VII. Let us therefore confine ourselves to the remaining two here.

Patras, in my opinion, in relation to Painting, are the delineations of the natural scenery, characteristic of a particular region. As Flora and Fauna of a particular country or region have different varieties of their own, naturally they carved out for themselves a style of their own. In painter's art delineations of nature both in the background as well as in the forefront making it conspicuous for the sake of suggestions, have formed a tradition in the literature and an important convention in the technique. As paintings are manifold—landscape, portraits, both divine and and human, the images of beasts and birds, the symbolic representations of the sun, the moon, the sky, the clouds etc., etc.,—some technique has to be evolved out, to present all this in a picture of limited size, with limited resources. These patras though literally mean 'leaves', have some symbolic and suggestive

implication having a wider denotation and connotation both. It is from this angle that this treatise, *Aparajita prccha*, in its *Sutra* No. 227, has taken up this theme.

The query of Aparajita in connection with the origin of *Citra*-patra begins with a list of the manifold patras like *dina-patra, rtu patra, jala-patra, sthala-patra, nara-patra, megha-patra, nagara-patra, dravida-patra. vyantara-patra, vesara-patra, kalinga-patra, yamuua-patra, sisu-patra, svastika-patra, vardhamana-patra, sorvatobhadraka-patra. etc.*

Now in reply to this query of the son-disciple (Aparajita. one of the four, rather the youngest, Manasa sons of the great Visvakarman), the father-Acharya Visvakarma—relates the origin of these patras, incidently hinting at the different styles of the painting, sculpture and architecture also. These according to the text are :

1. *Nagara,*	4. *Vesara,*
2. *Dravida,*	5. *Kaliaga* and
3. *Vyantara*	6. *Yamuna.*

and the story is :

"The churning of क्षीरार्णव by gods and demons brought from, along with several other valuables, a charming tender limbed divine tree सुरतरु with variegated पत्र, पुष्प and फल. The नागर style of architecture came into being in the eastern, द्राविड in the southern, and वेसर in the northern branches of that सुरतरू respectively. नागर puts forth leaves in बसन्त (spring), द्राविड in ग्रीष्म (summer) and वेसर in शरद् (antumn). In a genearal way, नागर style is prevalent in पूर्वदेश, while द्राविड owes its origin to कर्णाटक and वेसर to the north. नागर being विप्र, is white in colour; द्रविड being क्षत्रिय, is red; while वेसर is वैश्य and green.

Forms of leaves of नागर, द्राविड and वेसर are सरल, कंटकोद्भव and आकुञ्चित. The distinguishing कंटकs of these styles are

व्यावर्त (resembling the nails of a tiger), भङ्गचित्रक (resembling thorns of बदरी and कैतकी) and कलि (resembling a flower of अगस्त्य plant), respectively.

"In face of such documentary evidencc, differentiating वेसर, द्राविड and नागर froms of architecture from one another, in the matter of देश (geographical distribution), जाति, वर्ण (colour) पत्राकृति and कंटक (mouldings), it is certainly an unsound attempt to theorize that 'नागर is nothing more than वेसर and that modern writers have ousted वेसर out of existence, in favour of नागर'."—Mankad

All these styles, *jatis* i. e. *Citra-jatis*, gave rise to innumerable other varieties ard sub-varieties of patras, for exemple dina-patras are of fifteen varieties. Similarly other varieties are enumerated in the text, an enumeration of which may be seen in the quotations (Cit. Laks.Pt. V.). The styles-wise patras have already been hinted at, above. A special feature of varieties of patras is that as they are related to have sprung up from the different parts of that *Maha Taru*, the *Sura-Taru*, they fittingly correspond to their geneological account like the ten-fold *Sakhodbhava* (rising from branches) ***patras*** and sixteen-fold *kandaja* (resulting from *Kanda*—the root). Other varieties are also similarly accounted for (see Cit-laks.).

Kantakas—are mouldings and they are stated to be of eight-fold variety, having their individual or respective shapes:

1. *Kali*	5. *Vyavarta*
2. *Kalika*	6. *Vyavrtta*
3. *Vyamisra*	7. *Subhanga* and
4. *Citrakausala*	8. *Bhanga-citraka*

The first is like the flower of *Agastya-tree*, the second takes the shape akin to the tongue of the *Varaha*, *Vyamisra* is said to be in shape of a bud of flower showing its kesara in tha middle. *Citra-kausala* is to be recognized in the shape of a *ukara*, while *Vyavarta* resembles the

nails of a tiger and *Vyavrtta* assumes the shape of a *Kalasa.* Lastly the remaining two—*bhanga* resembles the thorn of *vadaraphala* and *subhanga* in shape of *krtika* ?

It may be remarked here that whether patra-painting had any historically authentic basis from the standpoint of styles or not, it was remarkably a flourishing house-hold pictorial art among the cultured ladies of ancient India. Bana, among the Sanskrit poets, has said enough about this patra-racana or Patra-vicchitti, a common hobby and a pleasant occupation among the beautiful damsels of the time. A single illustration from Bana's writings (cf. H.C. p. 143 ; Ka. p. 143)—

"बहुविधवर्णदिग्धाङ्गुलीभिर्ग्रीवासूत्राणि च
चित्रयन्तीभिश्चित्रपत्रलतालेख्यकुशलाभिः"

etc., etc. 'Adepts in drawing designs of creepers and flowers they run their fingers bathed in colour dexterously over whitened pots and plates..... , etc.'—can convince us that patra-painting and its handmaid, the kantaka-delineations were in a very advanced state betokening a high stride that this branch of pictorial art had taken in ancient India.

So much about the canonical presentation of the styles of painting, a few words may aiso be added, of historical heritage of Indian painting. We know that in India three distinct styles or schools of Painting arose and reached the culmination of their artistic craftsmanship—the Buddhist, the Hindu (the early and the medieval, the latter being the Rajaputa) and the Mohammedan or Mughal. In this connection it may be said that early HIndu painting is devoid of any historical information in our possession to classify it into different schools or styles. Similarly the classical frescoes of Buddhist painting too cannot be said to have aay different and distinct schools or styles of their own. "But the historian, Taranath, throws some useful, although confusing, light on the Buddhist art of painting in India which may be considered at this stage. He refers to three syles of early Buddhist art, which may be described as the Deva, the Yaksha and the Naga

styles. The Deva style was practised in the country of Magadha (an area corresponding approximately to modern Bihar) for some centuries after the advent of Buddha—from the sixth century B C. to the third century B.C. He relates that in the former days human masters, who were endowed with miraculous power, produced astonishing works of art. It is expressly stated in the Vinaya-agama and other works that the wall paintings etc., of these masters were such as to deceive by their likeness to the actual things depicted."

"The Yaksha style flourished about the third century B.C., as Taranath associates it with King Asoka. In spite of efforts to locate a race of Yakshas, it is clear that the author treats these as a community of supernatural beings, people who were demi-gods and whose art was of a miraculous order. The Naga style was practised in the time of Nagarjuna, a writer and philosopher who lived at the beginning of the third century A.D. by '*Naga* artisans.' Traces of the Nagas, an early race who lived under the protection of snakes, are to be found in India from Kashmir to Madras. The Stupa of Amravati, erected about the second century A.D. on the Krishna river (Madras State) shows many traces of the influence of Nagas, who appear to have been great architects and artists. From Tararath's criticism of the work of all these three styles we are left in no doubt as to its general character being essentially realistic, for he proceeds to sum up his description by the statement that 'the works of the Devas, Yakshas and Nagas for many years deceived men by their reality.'

"After the third century A.D., Taranath remarks on an appreciable decline, 'it seemed as if the knowledge of art had vanished from among men'. A revival took place later, and the author then gives an account of some of the Buddhist schools of painting. The three main schools were the Middle Country; the Western and the Eastern. Geographically the Middle Country school of painting corresponded substantially to the Uttar Pradesh of the present day. It was founded by a great painter and sculptor, of the name of Bimbasara, born in Magadha in the reign of king Buddhapaksha, whose date is presumed to be about the fifth or sixth century A. D. Taranath remarks that

the painters of this school were very numerous, and the styles resembled the early works of the Devas. Bimbasara may be therefore regarded as having effected a renaissance of the ancient style of painting, as this existed some ten centuries previously. The Western school may be located in Rajputana, as the principal artist was Sringadhara, born in Marwar in the reign of King Sila. This monarch was probably Siladitya Guhila, of Udhaipur, who lived in the seventh century A. D, The paintings of this school much resembled those of the Yakshas. The Eastern school flourished in Varenda (Bengal) under the kings Dharampala and Devapala, in the ninth century, and the style was that of the Nagas. Dhiman and his son, Bitpalo, were the most famous artists of the Eastern school, and they both appear to have been equally proficient in painting, sculpture and metal work.

" Subsidiary schools or styles of art were practised between the sixth and tenth centuries in Kashmir, Nepal, Burma and Southern India, but according to Taranath, they were mainly inspired by the productions of the three principal schools referred to above"—I. P. p. 39—41.

The mediaeval Indian painting, however, is an exception and it does give us some historical information about the different styles of Mughal and Rajput paintings. Percy Brown observes: 'Indian painting is classified by Indian connoisseurs, partly geographically, but mainly by the terms of its technique. Each school or local development is identified by its *Kalm*, a word translated literally as 'pen' but meaning 'bursh'. The different styles of painting are therefore referred to as of the *Dehli*, *Deccani* o r *Kangra* kalm, etc., according to the character of the bursh work. Only an expert or hereditary painter can be sure of the distinctions between pictures of different *Kalms*, as some of these are very fine, but it is not difficult to define a broad classification of the more important styles.

'Rajput painting is divided into two main *Kalms*, the *Jaypore* and *Kangra;* Mughal painting has many *kalms*, as this art with variations were practised in many centres. In this way we have the *Delhi, Lucknow, Deccani, Irani, Kashmiri Patna*, as well as a Mughal type of of *Jaypore kalm*'—I. P. p. 12.

CHAPTER XI

PAINTING AND PAINTER

Painting is as high a fine art as poetry or music. The art of painting being dependent on the art of dancing, has already been expounded; and these arts, especially poetry and music, have a philosophy of their own and so the painting, their beloved sister or brother, cannot remain uninitiated in that high domain of heaven and the lofty peak of idealism. It is the most difficult art and can be finely executed only by a painter not only expert in hands—the craftsmanship, but also fully drunk in nectar of divine intuition. Painting is as much a *Sadhana* as Music, both requiring an exercise of mind and body (i,e. the hands) alike.

The origine of painting as related in the texts like the V. D. and the A. P. simply symbolise the truth hinted above. The employment of *Rasas* and *Rasa-drstis,* the symbolic representation of the different poses and the execution of the dramatic motions, etc., etc., all these elements in painting also point out the same fundamental truth. Accordingly painting can not only inspire us for nobler ways of living but also can depict the highest of morals and loftiest of ideals. It would have been worth having, if we could give here an account of some of the famous paintings of the world executed by the immortal painters, but digressive nature of the theme prevents us to do so. Every one know the paintings of Ajanta, depicting some of the great episodes of the life and doings as well as the renunciation and enlightenment, death and doom of that great Buddha, which were a source of moving inspiration to the multitude of men and women living in those caves as Bikkhus and Bhikkhunis—monks and nuns. *Mahabhiniskramana* is a grand painting. Exploits of *Mara,* the plays of the celestial nymphs, the display of flowers and creepers and depiction of so many other allied motifs and motions as well as life and scenes are remarkable even today not only for our great admiration

for them but also for a great inspiration from them.

Cultivation of Fine Arts has been common in all the great civilisations. It is said that all civilisations meet one another on the common plane of art. Nevertheless their artistic creations do differ in some fundamental respects. The two fundamentally different civilsations of the world are Oriental and Occidental or the Eastern and the Western ones. Indian art, be it painting or music, architecture or sculpture, is a class by itself. India's culture being more spiritualistic than materialistic, naturally all her arts are imbedded in its philosophy. Indian artist is a philosopher first and artist afterwards. Percy Brown has attempted some distinguishing characteristics of both these Eastern and Western ideals of painting and they worth reproducing here.

"As the painting of the West is an art of 'mass', so that the East is an art of 'line'. The western artist conceives his composition in contigious planes of light and shade and colour. He obtains his effect by 'play of surface' by the blending of one form into another, so that decision gives place to suggestion. In Occidential painting there is an absence of definite circumscribing lines, any demarcation being felt rather than seen. On the other hand, much of the beauty of Oriental painting lies in the interpretation of form by means of a clear cut definition, regular and decided ; in other words, the Eastern painter expresses form through a convention—the convention of pure line—and in the manipulation and the quality of this line the Oriental artist is supreme. Western painting, like western music, is communal, it is produced with the intention of giving pleasure to a number of people gathered together. Indian painting, with the important exception of the Buddhist frescoes is individual—miniature painting that can only be enjoyed by one or two persons at a time. In its music, in its painting, and even in its religious ritual, India is largely individualistic."—Brown.

How to paint ? What are the rules of painting ? What are different elements, constituente and types of painting ? All these we

have taken into our account. For completeness' sake let us say a few words on the merits and demerits of painting as we get them from the Visnudharamottaram (cf. Cit, Laks. Pt. V), let us start with the demerits so that their absence may result in merits.

'Indistinct, uneven and inarticulate delineation, representation of the human figure with lips (too) thick, eyes and testicles (too) big, and unrestrained (in its movements and actions)—such are the defects of Citra (pictorial art)'. "Bad seat, thirst, inattentiveness, and bad conduct are the root evils (in the painter) that destroy painting".—V.D.

As regards the merits, the text lays down, "sweetness, variety, spaciousness of (back), ground (*bhulamba*), proportionate to the position (*sthana*) (of the figure), similarity (to what is seen in nature) (and) minute execution are mentioned to be the (good) qualities of Citra. (Oh) best of men, in works of citra, delineation, shading, ornamentation and colouring should be known as decorative (i.e. as the elements of visualisation). The masters praise the *rekhas* (delineation and articulation of forms), the connoisseurs praise the display of light and shade, women like the display of ornaments, the rest of the public like richness of colours. Considering this, great care should be taken in the work of Citra, so that (oh) best of men, it may be appreciated by everyone." "In a work of painting, the ground should be well chosen, well covered, very delightful, pleasant in every direction and its surface (lit. space) should be well coated (lit. anointed). A painting should be then very beautiful when a learned (artist) paints it with golden colour, with articulate and yet very soft lines with distinct and well arranged garments, and lastly not devoid of the beauty of (proportionate) measurement."

Painter — Rajasekhara's account (cf. *Kavyamimamsa*) of the different types of poets are well known. Unfortunately we do not have that kind of account of the painter in ancient Indian literary texts. It might have been missed by me, nevertheless it must be very meagre indeed.

The *Manasollasa* of King Somesvaradeva, who himself was a master painter both in the technique as well in the performance, i.e. execution is a credited to have not lost sight of the painter and the very statement about the qualifications of the painter, worthy of the name, as contained in the following verse :

प्रगल्भैर्भाविकैस्तज्ञैः सूक्ष्मरेखाविशारदैः ।
विधिनिर्माणकुशलैः पत्र लेखन-कोविदैः ॥
वर्णपूरणदक्षैश्च वीरणे च कृतश्रमैः ।
चित्रकैर्लेखयेच्चित्रं नानारससमुद्भवम् ॥

emphasises not only all the basic qualities of the painter but also the basic requisites of the pictorial art as well ; and it says— "Only those painters can execute painting full of rasas and rasadistis, the sentiments and emotions to satisfy the royal pleasure, "(and the royal pleasure in the present context must be superlatively high as the king has boasted himself to be *Viranci* of *Citarvidya*) who are fully initiated in the visualization of the theme and experts at the line, adept in the execution, skilled at designs of patras, dexterious at colours and masters of delineations of light and shade."

A good many references to the painters of ancient India, the *Citracaryas* are found in the works of poets like Bhavabhuti (vide chapter XII—Section B. ahead,), but that is too meagre to give any historical account of Indian painters. Indian painting is largely an anonymous art. It is a notable fact that the first Indian painter mentioned by name was a woman, *Citralekha* as our Epics and Puranas tell us.

"Of the Indian painter, as an individual, little is known. The artists of other countries of the East appear as actual characters, their names and systems of working and living, their personal aspirations, their eccentricities and very failings, have been handed down to posterity. It is possible to live with them and share their joys and sorrows. As an example, the Japanese painter was above everything else a Bohemian, indifferent to the ordinary conventions of society,

his existence depending entirely on the course of his art. But the story of the Indian artist, if such the meagre records can be called, presents nothing tangible. The painter, whether Buddhist, Rajput or Mughal, walks through the pages of history a somewhat elusive being. Only his pictures remain to prove that he was a man of no little character, and absorbed in his work. In these productions a certain personality is discernible, but of an abstract nature, difficult to locus an actual individual in relation to this art.

"There is sufficient evidence, however, to enable us to visualise the early Buddhist painter as an artist-priest, learned in his religion as he was in his art. His system of work was probably that which prevails in Buddhist Tibet at the present time. When it has been decided that a certain building is to be decorated, or a piece of sculpture executed, artists are sent for from the leading religious institution, and these are retained in the monastery as part of the sacredotal establishment until the commission is completed. For the time being they become members of the local brotherhood, and are lodged and fed as part of the priestly staff. The sculptor belonged to the same group as the painter, often one individual being master of both crafts. When the work was finished, these artists either returned to the central monastic institution; or travelled to another religious edifice which required their artistic services. Living in this way on the spot, and forming for the time a part of the community personally concerned in the building being decorated, their interest would be a real one, and their work would accordingly represent a genuine feeling of reverence for the edifice with which they were so intimately associated.

"On the other hand, the Rajput painter was one of the people, a member of the guild of craftsmen wich formed an essential portion of the Indian communal fabric since Buddhist times. With the metal worker, the stone carver, and the weaver, he was one of the village system, in ordinary life the decorator of their homes or the embellisher of the palace of the local prince. When not employed in these capacities he was preparing pictures of religious subjects, so characteristic of the

later Rajput schools. A simple and unsophisticated craftsman, he is best described by applying the words of Vasari with regard to Anderea del Castagno's first instructor: 'One of those country painters who work at a small price, who was painting the tabernacle of a peasant, a matter naturally of no great moment.'

"The Mughal painter, living in a different atmosphere was another type. He formed one of the retinue of the court, and in a sense was a courtier. In the direct employ of a king or noble, he carried on his work according to the commands of his patron. He was probably not a paid servant, but on the porduction of a good piece of painting he was given a substantial present"—Brown.

Here end the Canons; We now go to their representation in the Monuments.

—Vide Chap. XII

CHAPTER XII

AN OUTLINE HISTORY OF INDIAN PAINTING

The present writer, being a student of the canons of ancient Indian Architecture—the *Vastusastra*—in the broad scope of which Sculpture (Iconography) and Painting, besides allied subjects of Town-Planning, House Architecture and Palace Architecture (the secular Architecture) as wall as the Temple Architecture (the religious one) along with arts like construction of mechanical contrivances, the Yantras and the construction of house-hold furniture—*Sayanasana*, etc., etc. are also included deems it therefore, necessary to treat this outline history of Indian painting not only from the archaeological standpoint but also from the point of view of innumerable references abounding in the litrature, the *Kavya* literature. Great and eminent poets like *Kalidasa, Banabhatta, Sriharsa*, to mention only a few of them, were great 'Painters' in their own way, Their poetic painting shows full grasp of not only different conons of pictorial art but also the technique and conventions of painting as were prevalent in their days. I, therefore, propose to take up this subject from two broad angles, namely, the monuments, i. e., the archaeological evidence and the literature, i. e., the literary references.

It may be pointed out at the very outset that but for the view-point of this synthetic corelation between the monuments of our pictorial heritage on the one hand and the manuals of the art and the references in the literature on the other, we do not claim any original contribution in the study of both these spheres, as a good many savants have written enough on them though not a way we are doing. Thus the presentation is mine and the material theirs.

Now the problem is : which to begin first. From the chronological standpoint, both these .streams, though may be said as flowing parallel to each other, the contention that literature comes first would not be disputed. Pre-historic, Vedic and primitive Buddhist records are

a testimony to an early character of India painting both in the literature and the monuments. The paucity of refined and finished specimens of the artistic heritage stand in the way to pass any judgment of the early archaeolgical evidence. Contrary to this, painting was a highly cultivated art as is evident from an appropriate story, going back to the Epic Age of Indian history (*Uasas* dream and *Citralekha's* skilled attempt at the portraiture of the dream .

Similarly considerable documentary evidences (cf. Vinaya-Pitaka etc.) indicate that for some centuries before Christ, painting in India was comparatively advanced form of aesthetic expression. The age of *Vatsyayana* is pre-Christian and the celebrated writer of Kamasutra is very well acquainted with the art-canons of pictures. Kautilya, the greatest diplomat and socio-political thinker of our land was also well acquainted with the art canons, Similarly, the poets like ***Bhasa***, *Kalidasa*, *Asvaghosta*, *Bana*, and *Sriharsa* and famous writers like *Varahamihira*, etc., some of whome were pre-Christian and others, though post-Christian belonged to the early and mediaeval centuries, had also drunk deep in this fascinating art tradition. Side by side with this historical evidence of the earlier character of literary references, an equally early age of the archaeological specimens may also not be doubted, The paucity of archaeological remains going as back as pre-Christian period is unfortunately standing in our way to make any bold assertion in regard to the pre-Christian early Indian paintings, but nevertheless we can have the satisfaction from the corroborations in literature that the cultivation of this art in shape of beautiful pictures was the time honoured tradition of ancient India. It is recognised fact that pictures were a great aid in popular education as well. As permananent or temporary decoration, on the floors, on the walls and ceilings of private houses, palaces and temples and on the streets paintings instructed and enlivened the mind of the public. Even religious teachers used painting as the most popular means of communication, that could be understood by the illiterate and the child.' There is a class of *Brahmanical* teachers known by the name of Nakha, They

make a (Portable) framework upon which they cause to be drawn a variety of pictures depicting scenes of good and evil destinies, of fortunes and misfortunes and causing the labels to be inscribed . "—Kramrisch. What are these Yamapatas ? They too had this use of popular education. And if Dance and Drama can claim a hoary antiquity for their origin and development, Painting, their beloved and charming sister, must be also as old as their brothers. Drama is called *Rupaka* which requires something *Rupya* and so as we have already seen (cf. 'Painting and Aesthetics' the IX chapter) that Drama is nothing but a succession of pictures. If there were moving pictures of men and women, divines and mortals, surely there were stationary pictures of some background, it may be the board, the patta, the cloth pata or the wall, the bhitti. Man being a rational animal, in his progress of civilisation, was sure to adopt the artistic means for the development on culture and refinements alround both in the ways of doing and the ways of thinking. This is the essence and also a meaning of civilisation as well as a pragmatic approach to life from the times immemorial. All this gives us full liberty to begin with any of these two treatments being taken either first or afterwards. For the popular appeal, we therefore propose to take up the pictorial heritage of India from the archaeological stand point first.

SECTION A

ARCHAEOLOGICAL EVIDENCE OF EARLY RECORDS OF PAINTING IN INDIA

This evidence from the historical point of view can be divided into two broad groups—pre-Christian and post-Christian.

Pre-Christian:—The former can again be sub-divided into two groups of :

1. Pre-historic aud 2. Historic.

A. PRE-CHRISTIAN

1. **Pre-historic** :—Among the pre-historic records, the followings may be mentioned that have come to our notice in the archaeological survey.

(*a*) *A group of caves in the Kaimur range* of Central India in the caves of which there are primitive records of hunting scenes crudely drawn on their walls.

(*b*) *Excavation in the Vindhya Hills* :—These pro vide with the examples of the letter Stone Age, Percy Brown remarks (cf. Indian Painting p. 15) "Near the latter (i. e. Vindhya Hills—writer) were also gathered rubbed specimens of cruddle' (haematite), together with palettes for grinding down this pigment, in fact several indications of the existence in this locality of a neolithic art-studio".

(*c*) *Another range* of hills, east of Mand river near the village of Singhanpur; in Raigarh State, Central Provinces—illustrate a very good record of an authentic example of early Indian painting. Here is a series of caves depict a number of rude drawings, in a red pigment which may be of very remote antiguity. "These drawings depict human beings and animals and are accompanied by what appear to be hieroglyphics.—Brown.

Animals characteristically drawn are a *stag, an elephant* and a hare of course with a considerable spirit. A very graphically depicted hunting scene is also here, 'where a number of people are endeavouring to secure a huge bison'. 'A similar incident on the same wall evidently depicts a buffalo badly wounded with spars, and staggering in its death agony, surrounded by the exultant hunters., All these give us a sufficient clue to conclude that the primitive artist' had a natural gift for artistic expression, as preved by the facile manner in which he interpreted his ideas by means of these effective haematite brush forms.'

(*d*) In *caves of Mirzapur*, U.P., are discovered a group of early paintings bearing traces of haematite drawings of a highly interesting nature. Here too hunting scenes are usual features. Chase of wild animals such as *rhinoceros* and the sambar stagis realistically rendered.

2, *Historic*—Among the historic records of painting before pre-Christian period of Indian history in the field of archaeological survey are : The *Fogin.ara cave-walls* of the Ramgarh Hill in Sirguja in C. P. These frescoes are presumed to have been executed about the first century before Christian era. At first sight they present a

somewhat incoherent collection of brush-forms in red and black paint daubed on the roughly prepared surface of the rock by a very uncultured hand. This unattractive effect proves on closer inspection to have been brought about by a subsequent clumsy restoration of the original work, a crude but well-intentioned effort, which has almost succeeded in obliterating the old design. The scheme includes a series of concentric panels depicting a variety of subject—architceture animals and figures—which although much defaced, as similar in style to the plastic art of the same period. Borders with repeating patterns of fishes, makara and other aquatic monsters enclose these panels, but the story which these paintings appear to illustrate has not as yet been identified."

"The other rock-cut halls and chambers were originally also aborned with frecoes is more than likely, but the devastating influence of the Indian climate has been responsible for the destruction of these mural painting.'—Indian Painting, p. 17.

B: Post-Christian.—As regards the post-Christian historical records of Indian painting, the simply abound in our classical heritage and may be classified as:

1. *Buddhist*)
2. *Hindu* and) These are, broadly speaking, the religious
3. *Mohamaden*) divisions.

The dominant characteristics of all these schools of paintings have been very brilliantly, though succinctly, expounded by an illuminating writer, Percy Brown—vide his 'Indian Painting' pp. 8-9—and these are worth reproducing here :

"The Hindu painting has come to be referred to as Rajput, on account of its association with Rajputana and the Hill Rajputs of Punjab, while the Mohammaden art is referred to as Mughal, as it owed its existence to the encouragement it received from that dynasty, Buddhist and Rajput painting was symbolic in signifying the spiritual life of India ; the dominant note of both was religion, and the chief feature was mysticism. As a contrast to this, Mughal painting was frankly secular, and in character realistic and eclectic.

The aim of the Buddhist artist was to visualise the ideals of his creed, to illustrate by pictorial parables all the beautiful sentiments of the Buddhist religion. These were designed to appeal to the higher feelings of the spectator, so that, sustained by their supreme charm, and littleness of his own personality vanishes, and he becomes exalted and absorbed. The Buddhist frescoes no doubt attained this object, and by their sheer artistery elevated the individual into the actual realms of the higher beings, thus bringing him to the feet of the Master himself.

Rajput paintings, while aspiring towards the same high ideals, covered a larger field. Apart from its delineation of the great religious dramas of Hinduism, in its domestic character it reflected the beliefs and customs of the common people, thus producing an artistic folklore of unusual interest. Its chief aim. however, was to present the innumerably graphic aspects of their religion to the people in a portable and popular manner, litterally, for household use. This resulted in a school of miniature painting, which is an outstanding feature of the pictorial art of India.

The paintings of the Mughal school exhibits the same technical traits as the Rajput art, but is distinguished by a widely different intention. It strives after no spiritual conceptions, but embodies a genuine statement of fact. Some of the illustrative work deals with the mythical, but the Mughal miniatures are, in the main, material. Religion played no part in the artistic productions of this school. excelled in portraiture, and in this field it subconsciously went beyond the representation of superficial facts, often recording the innermost character of the sister in a very natural manner.

Here in this chapter, however, the universe of discourse being limited, we shall confine ourselves only to the two schools, what are termed by writers as the Buddhist and the Hindu schools. The Rajput paintings, though cannot be regarded as specimens of early Indian painting, they do mirror some of the art-canons of Painting as elaborated in the early, medieval and later medieval treatises of Silpa, e,g. the Visnudharmottara, of early Christian centuries, Abhilasitartha-Cintamani of 11th century A.D. and the Silparatna of 16th century A.D. The subject is vast and present survey, therefore, will take notice

of only prominent illustrations in regard to both the early and medieval phases of these two schools. For the sake of completeness, however, a very brief notice of Mughal Painting and the Modern Indian Paintings may also be taken. The post-Christian early phases of Indian painting from archaeogical point of view, are entirely Buddhist.

The Buddhist Period—The purview of this period extends from A D. 50 to 700 and it was the harbinger of the classical period in the history of Indian Painting. The influence of the New Gospel not only pervaded the entire indigenous country but the whole of the East. "Ceylon, Java, Siam, Burma, Nepal, Bhotan, Tibet, Japan and China all testify, by the remains of their magnificent examples of sculpture, painting and architecture to the artistic impulse of the Buddhist creed."—Brown. "Wherever Buddhism prevailed, skilful religious artists were found"—Taranath. The origin and growth of this school was spontaneous and natural. "Buddhism is essentially graphic—the early history of the cult lends itself to illustration by the brush more than by the pen—and the original traditions were largely pictorial". Pictorially illuminated scrolls and rhe temple banners (tangka) of Nepal and Tibet were some of the popular media to spread the gospel of Gautam into distant countries. The spread of Buddhism in China in A.D. 67 and Japan in the 7th century etc., etc., was remarkable not only for the growth of Indian pictorial art there but also attracting people for travellings and pilgrimages in India from these countries, especially from China. Thus this phase is not purely Indian, it is Eastern as a whole. The present dissertation will, however, delimit its purview to the Indian examples of this School which are illustrated on the following three sites :—

1. Ajanta
2. Sigiriye in Ceylon, and
3. Bagh.

Ajanta Paintings—These paintings are a marvel on earth (one of the eight wonders of the world), the pride of India and the art of supreme perfection alluded to be executed not by ordinary mortals but by human beings. Ajanta's situation is secluded, beautiful and romantic, calm and quiet with a beautiful environment full of picturesque

sites, the most suitable atmosphere for the most exuberant play of creative genius of an artist. And when the artist, in this particular context, happens to be a priest also, the creations are simply superlatively sublime, inspired, devoted and superbly executed. The story of Ajanta paintings is the story of man's endeavour to depict the divine in terms of mundane matters and materials. It is here that we find the service of the Art most purposefully employed. In India the artistic expressions of the race found the glorious manifestation when it was exclusively dedicated at the feet of gods and goddness. The majestic and marvellous temples, beautiful sculpture and the exquisite images are all rooted in the spiritual craving of the people of India.

Situation—The rock-out temples of Ajanta are situated about four miles south-west of tho small village of Faradpur, which is 35 miles by road from the nearest railway station of Jalgaon on Central Rlys. formerly called G.I.P. in the former dominion of the Nizam of Hyderabad, which is now the Andhra. 'Here in a lonely ravine. excavated in the face of an almost perpendicular scrap of rock, is a series of caves, twenty nine in number and only approached at the present time by a rough jungle path.' 'These excavations sweep round in a curve of fully a semi-circle and are some 100 feet above the small stream which runs at the bottom of the glen.' Apart from the gigantic halls, pillars, statues, sculptured facades, the chief interest lies in the painted frescoes with which the walls are adorned.

Groups and Periods—Though all the caves bear signs of having been originally decorated with paintings, the ravages of time and other vicissitudes have been responsible to obliterate a very large portion of them and now (1910) frescoes are found in only six out of the sixteen caves thus embellished. These are cave Nos. 1, 2, 9, 10, 16 and 17.

It may be pointed out, however, that these paintings cannot be regarded as the result of a single undertaking. They, therefore, may be said to resolve themselves into a number of distinct groups, representing various styles or periods, and accordingly Percy Brown (Indian Painting, page 30) classifies frescoes of Ajanta as a whole into the following periods of time :

(a)	Cave 9 and 10	Circa A D. 100
(b)	Pillars in Cave 10	,, A D. 350 (perhaps later
(c)	Caves 16 and 17	,, A.D 500
(d)	Caves 1 and 2	,, A.D. 626-628.

N B—These intervals of time in these periods should not be taken as intervals in painting, is it rather the devastation of the painting itself belonging to these intervals. Hence dearth of painting, as alluded by Taranath, is not convincing to me.

Themes—The subjects throughout are exclusively Buddhist (except one or two scenes depicting contemporary historical episodes) and are all associated with the *Jatakas*, a collection of stories recording the previous incarnation of the Boddha "These comprise the most ancient and most complete collection of folklore now existent and are the main themes illustrated by the Buddhist artists all over the East, whether in colour or in stone".—Brown. The following table of these paintings of Ajanta as ranging in the different periods of time will furnish the themes of the art :

Cave I

1. Story of Pigeon · *S hijataka.*
2. A palace scene : a lady reclining on a couch.
3. A *Bhikshu* at a palace door.
4. A palace scene : continuation of the previous story.
5. A palace scene : not identified.
6. Story of serpent : *Sankhapala* jataka.
7. A palace scene : Dancing girls : *Mahajanakajataka* (?)
8. Raja going out to attend the sermon of hermit *Mahajanka-jataka* (?)
9. A place scene : Raja going out on horse back . *Mahajanaka-jataka* (?)
10. Shipwreck : *Mahajanakajataka* (?)
11. Lustration and Renunciation : *Mahajanakajataka* (?)
12. Four heads on a salver : Story of Amara Devi (?)
13. Bodhi Sattva : Padma-pani.
14. Temptation of Buddha.
15. A Bodhi Sattva,
16. The Buddha in various attitudes : Miracle of Sravasti (?)

17. Offering of lotus flowers to the Sattva (*Vajra-pani*).
18. Story of a serpent king : *Campeya jataka.*
19. Frescoe in the right ai-le : not identified.
20. A palace scene : not identified.
21. A court scene · Persian embassy (?)
22. A Bacchanalian scene (Khusrau and Sirin ?) and decorative motifs,
23. A Bull fight.

Cave II

1. Arhats, Kinnaras, and other Mythical Beings adoring the Bodhisattva.
2. Votaries bringing offerings and Adoring the Buddha.
3. Indra and the four Yaksas.
4. Flying figures, floral designs and other artistic motifs.
5. The exile of a lady.
6. The story of the golden goose : *Mahahamsa jataka.*
7. The Yaksas and Yaksinis.
8. The birth of Buddha.
9. Votaries bringings, offerings.
10. " " "
11. Dragons, geese and other decorative motifs.
12. The Buddha in various attitudes.
13. The Bodhi Sattva Maitreya.
14. The Buddha in various attitudes.
15. Cherubs, floral designs and other decorative motifs.
16. The Bodhisattva (*Avalokitesvara*)
17. Votaries bringing offerings.
18. Votaries bringing offerings to the Bodhi Sattva (*Padma-pani* (?)
19. *Hariti* and *Pancika* (?) Sculpture.
20. *Vidhura Pandita*: *Jataka,*
21. Story of a sea voyage, *Purna-Avadana,*
22. Purna bringing offerings to the Buddha: *Purna Avadana.*
23. A palace scene.
24. A palace scene: A lady kneeling at the feet of a Raja in an angry mood,

25. A Bodhi Sattva in a teaching attitude.
26. Decorative Designs.
27. Nagas, Ganas and other Mythical beings.

Cave VI

1. The Buddha in the teaching attitude—First sermon (?)
2. Dvarapalas and a female votary.
3. Temptation of Buddha.
4. A Bhiksu.
5. Dvarapalas and pairs of male and female figures.
6. Miracle of sravasti.

Cave VII

1. The Buddha in teaching attitude —First sermon (?)
2. The birth of Buddha.

Cave IX

1. A Naga king with his attendants ; Jataka not identified.
2. A group of votaries approaching a stupa : not identified.
3. A monastery.
4. Two scenes from the life of the Buddha.
5. The animal Frieza: Mythical herdsman: not identified.
6. The Buddha in various attitudes.

Cave X

1. Arrival of a Raja with his retinue to worship Bodhi Tree: not identified.
2. The royal party worshipping a stupa: not identified.
3. The royal party passing through a gateway: not identified.
4. The Shyama: (Sama) jataka.
5. The Sad-Danta (Chhadanta) jataka or the story of six tusked elephant.
6. Figures of the Buddha.

Cave XI

1. Bodhi Sattva: Padma-pani.
2. Figures of the Buddha and Bodhi sattva (Avalokitesvara).

Cave XVI

1. Scenes from the life of Buddha: The Tusita heaven (?)

2. The Suta-soma jataka or the story of lioness who fell in love with Sudasa the king of Benaras.
3. The Demons in front of a monastery: not identified.
4. The Maha-ummagga jataka: The murder of a child and other episodes.
5. The dying princess: The deserted wife of Nanda (?)
6. The conversion of Nanda.
7. Manusi Buddhas.
8. Flying figures (Apsarasas?) and the Buddha in the teaching attitude.
9. The Buddha in the teaching attitude.
10. The elephant procession.
11. The Buddha preaching to the congregation.
12. Scenes from the life of Buddha: offerings to Buddha, visit of king of Magadha and Buddha in the streets of Raja Grha.
13. Scene from the life of Buddha: The first meditation and the four signs.
14. Palace scene.
15. Conception.
16. Scene from the early life of Buddha.

Cave XVII

1. Raja distributing alms : not identified.
2. Palace scene; not identified.
3. Indra and Apsarasas.
4. The Manusi Buddha and pairs of Yaksa and Yaksini.
5. Apsarasas and Gandharvas adoring Buddha.
6. Story of furious elephant Nilagiri.
7. The Bodhisattva Avalokitesvara and the Buddhist litany.
8. A yaksa with a female attendant.
9. The royal hunt scene: not identified.
10. The wheel of Samsara (?)
11. The mother and child before Buddha and other Buddhist deities.
12. Buddha preaching to the congregation : First sermon or the Great Miracle (?)

13. Floral designs and other decorative motifs.
14. The Mahakapi jataka.
15. The Hasti jataka or the story of benevolent elephant.
16. The bestowal of the royal sword.
17. A court scene: not indentified.
18. The Hamsa jataka or the story of Golden Goose.
19. Sardulas, Apsarasas, and the Buddha in teaching attitude.
20. The Visvantara or the story of prince devoted to alms-giving.
21. Figures of Yaksa and Yaksini and Apsarasas.
22. The Mahakapi jataka II or the story of the benevolent monkey.
23. The Suta-Soma jataka or the story of the pious king of Indraprastha prevailing on Sudasa to give up cannibalism.
24. Buddha preaching in the Tusita heaven, with two other scenes.
25. The mother and child before Buddha.
26. The Great miracle of Sravasti.
27. The Sarabha jataka or the story of merciful stag.
28. The Matrposaka jataka (?) or the story of elephant with blind parents.
29. The Matsya jataka or the story of fish who saved its kinsfolk from certain death.
30. The Shyama (Sama) jataka or the story of young hermit who had blind parents.
31. The Mahisa jataka or the story of benevolent buffalo and mischievious monkey.
32. A Yaksa or Royal Guard.
33. The Sinhala Avadana.
34. A Toilet Scene.
35. The Sibi jataka or the story of the Raja who gave his eyes in alms.
36. The *Mrga jataka* or the story of golden deer.
37. The story of benevolent bear: not identified.
38. The Nyagrodha-*mrga jataka* or the story of a sacred deer who offered himself as a substitute to save the life of a doe.

39. Two dwarfs with musical instruments.
40. Floral designs and other decorative motifs.

Cave XXI

1. Lotus creeper and other decorative designs.

Cave XXII

1. Buddha preaching to a congregation.

Patronage.—A word on the political patronage and hierichical superintendence of the execution of these paintings may also be said here.

Taranatha, a Tibetan historian in the seventeenth century, ascribes a great antiquity to these artistic creations. 'He especially alludes to the superlative excellence of the earliest wall paintings, which he attributes to the gods. This work was subsequently carried on by the *Yaksas* (*Punya-yanas*) lilerally 'the good people' divinely inspired artists employed by Asoka (250 B. C.) and then by the semi-human *Nagas*, under the control of *Nagarjuna* (circa A. D. 200). After *Nagarjuna's* reign, no regular succession of artists could be traced and hence interval of a long course of years. Later, in time of King *Buddhapaksa* (presumably of 5th or 6th century A. D.), the sculpture and painting of the artist *Bimbasara*, the founder of the school of *Madhyadesa*, 'were specially wounderful and equal in merit to those of gods'.

The first group of paintings, (*i. e.* cave temples no. 9 and 10) appears to have been executed while the surrounding country was under the rule of a dynasty of Dravadian kings—the Andhras (27 B.C.—A.D. 236) who although professing Brahmanism, put no obstacle in the way of Buddhism. As all these sites were monasteries, it seems probable that there was some co-operation between the ruling dyansties and the monastic orders. A co-operation between the priesthood and the reigning dynasty with regard to the dedication of these monuments, though not ruled out, nevertheless as Percy Brown puts it, "this community of artist-priests produced their paintings oblivious of the tide of political conditions which ebbed and flowed in the country around them. An exclusive and self-contained body of priests, they might

have lived and moved in an atmosphere of their own, just as at the present time on the isolated heights of the Himalayas, ancient Buddhist monasteries exist where the priests regard the outer world in the light of another planet, as remote and unknown as the stars".

The second group of painting (*i.e.* No. 16-17) coincides with the rise of the Gupta Dynasty (A.D. 320) and the paintings probably mark the stimulus given in all forms af art by the establishment of Samudra Gupta's vigorous administration. Very little is known of the *Vakataka* dynasty under whose sway the country around was; it is however surmised there was some alliance between the Gupta and the *Vakatakas.*

One of the scenes of the third group of paintings is believed to illustrate the Indian King *Pulakesin* II, receiving an embassy from the Persian monarch, Khusru Parviz, which event is presumed to have taken place between A.D. 626 and 628.

Materials and Technique

(i) The preparation of the background.—'Over the surface of the rough excavated wall of rock a mixture of clay, cowdung, and pulverised trap rock was applied, to the thickness of one-eighth to three-quarters of an inch. Sometimes this first dressing also contained fine-chopped straw or rice husks. This ground was then coated with an exceedingly thin layer of white plaster, about the thickness of, and in some senses resembling, an eggshell. On this polished shell-like surface the frescoes were painted in water-colour.'—Brown.

(ii) The character of the paintings — wheather true frescoes (fresco-buono) or a combination of this method and tempera painting (fresco a secco).—'Efforts hava also been made to prove that the process was, almost entirely that of tempra. *Fresco buono,* as an art, was practised in Europe before the Christian era, Vitruvius and Pliny, both making fairly detailed references to it. It consists of preparing a plaster ground, and while this is still damp, applying the colour in broad effects. The process is necessarily a rapid one, as the painting must be completed before the plaster has time to dry. Only a certain portion of the work in hand can be undertaken at a time, and only that amount of plaster-surface as can

be covered by the artist in the time at his disposal, need be prepared. That which is unpainted at the end of the day is cut away up to the painted part, and relaid the following day or the next occasion on which the artist is ready to continue his painting. It is often possible in the historic frescoes of Europe to distinguish where the joining-up process took place, although it is true that the older plasterers were sufficiently expert to make the joints in the surface so well as to be invisible after hundred of years. It may be remarked that no system of joining or 'piece-surface' is observable in the old Buddhist paintings of India. Further; to hold the moisture properly for the purpose of applying the pigments, the layer of plaster should be at least a quarter of an inch thick. This *intonaco*, or final coat, in the Sigirya paintings is a quarter to half an inch thick; at Ajanta it is as thick as an eggshell. One of the earliest paintings, in cave 9, was executed on a plaster ground one thirty-second of an inch thick, applied directly on the rock and polished like porcelain. In hot climates, this *intonaco* should ordinarily be thicker in order to allow for evaporation due to abnormal drying character of the atmosphere. In the case of the quasi-frescoes of the Etrurians, which date before the Christian era, the dampness of the rock was enough to keep the stucco skin moist, and so allow the necessary infittration of colour from the surface. The coating of plaster on which the Egyptian and Mesopotamian paintings were executed was too thin to have itself to true fresco treatment. The method employed by the artists of these two countries was that of tempera, the same process which, it is suggested, was utilised by the Buddhist painters of India. Tempera, or *fresco secco*, is a method of lime painting on a plaster surface that has been allowed to dry. This dry surface of plaster is thoroughly drenched the night before with water, to which a little lime or baryta water has been added, and the wetting is renewed the next morning. On the dampened surface thus obtained the artist makes his painting with the same pigments as used in *fresco-buono*, but mixed with lime or baryta-water, or with a little slacked lime. Compared with true fresco, tempera is heavy and opaque in its results, while, although of great durability, as is exemplified by the ancient Egyption wall paintings, it has not the chemical permanence of the *fresco buono*. The pigment of the *buono*

sinks into, and becomes incorporated with, the plaster, and thus forms actually part of the ground composition, while the *secco* can never be anything but a layer of pigment lying on the top of the prepared surface of the wall. There is certainly considerable evidence to show that the early Buddhist mural paintings were not, as a whole, true freso, as this process is ordinarily understood, but it is quite possible that it was a modification of this method, devised and put into practice by artists of the period. On the other hand, the opacity of the colours in some respects as well as their impermanence in others, besides the composition of the prepared ground, tends to support the theory that the so-called frescoes are, after all, mural paintings executed in tempera."—Brown

(iii) **Process—the colours and the Brushes.**—"The ground of these ancient paintings having been prepared, the artist then proceeded to sketch out his composition in a bold red line-drawing on the white plaster. Although this first sketch was evidently drawn in by an experienced hand, it was subsequently corrected in many places with a strong black or brown line when the final drawing was added. The system is so similar in this particular respect to the process employed by the early Egyptians that it may be considered identical; in this case also the first red outlines were drawn or traced by the painter, and afterwards checked by the master-artist with a vigorous black line. After the Buddhist painter had drawn out his scheme in red, he proceeded to apply over this a thinnish semi-transparent terraverte monochrome, through which his original outline could be seen. This system of underglazing is very similar to that practised by the Italians in their early fresco work. Over this preliminary glaze, the Indian artist worked in his local colours—reds, yellows browns and blacks—'suggestively laid in with solid brush strokes—the flesh not unlike some examples of modern French paintings'. Afterwards came a 'strengthening of the outlines with blacks and browns, giving great decision, but also a certain flatness; last, a little shading if necessary. There is not very much definite light and shade modelling, but there is great definition, given by the use of contrasting local colour and of emphatic blacks and white's (Herringham).

We have no knowledge of the kind of brush that the Buddhist

painter used, but the composition of some of his pigments has been ascertained. The true fresco painter is limited in his palette, as the pigments have to be capable of resisting the decomposing action of lime, and must consequently be extracted from natural earths. But it is possible that the Indian artist, like the Egyptian, was allowed a wider range of colours on account of his particular process appertaining more to the temperate method that of fresco. He was, therefore, able to use purples, pinks, greens, which would have been destroyed by fresh lime. The various shades of red at Ajanta and Bagh are ferruginous in origin, while the green pigment seems to be entirely composed of a finely powdered silicate containing iron. The white is largely sulphate of lime, no zinc, baryta, or lead being detectable. The blue has all the appearance of ultramarine and the yellow is believed to be orpiment, a natural arsenic sulphide."—Brown

Adherence to the art-canons and a general estimation—The chief characteristic of the art of Ajanta, lies in its adaptation of line, the *Rekha* which the masters, the *Acharyas*, praise—*Visnudharmottaram*. Percy Brown observes : "The art of many countries owes much of its effect to the masterly employment of simple outline. What could be finer than the linear draftsmanship on Greek vases, or the expressive drawing of Holbien, but no art relies more on this quality than the Buddhist frescoes. The painter knew how to qualify and graduate his outline so as to give it every degree of expression. Not only do these frescoes represent his visualisation of a rounded object translated into line, but his actual treatment of this line is so subtle and experienced that by its varying quality and sympathetic utterance it embodies modelling, values, relief, foreshortening and all the essential elements of art. It is doubtful whether any artist has equalled the Buddhist painter in his capacity for analysing the complexities of the human form and then rendering in his picture what is essential by means of a simple line. Strong, confident and emphatic in its meaning, this method of artistic interpretation was utilised with consummate skill, by the painters of this classic age. An excellent example (*Mahahamsa-jataka*) illustrating this characteristic may be studied in Cave 1, considered to be one of the latest of the excavations. On the left of the shrine is a figure, presumably Boddhisattva Avalokites-

vara or possibly illustrating 'The Great Renunciation', where the Prince Siddhartha departs from his palace previous to seeking Buddhahood. This figure is large—over life size—stooping slightly and holding in the right hand a blue lotus flower. It is in its expression of sorrow, in its feeling of profound pity that the great work of art excels ; and in studying it the observer realises that he is face to face with a noble being bending under the weight of a tragic decision ; the bitterness of renouncing for ever a life of bliss is blended with a yearning sense of hope in the happiness of future."

This is one of the most representation of all the frescoes of the Buddhist period, Here the line (Rekha) and modelling of form, as well as the principles of *Ksaya* and *Vrddhi*, are all profoundly followed and deeply worked out.

Not only the form has been well executed: the scheme of colour employed in Ajanta painting is also remarkable, not only from its technique but also from its superb perfection as Brown remarks: "Time and other causes have destroyed much of the delicacy of tone and tint once displayed in these paintings, but enough remains to enable a reconstruction to be made of the colour motif,, as they may have appeared fifteen hundred years ago. Then the depth and volume of the colour would have been a joy indeed, as the brilliant blues (cf. the V.D.—'*Rajavanta*' blue par excellence—writer) and greens against the dark rich purples appeared in their full strength, and the flesh tints and brightly-hued costumes glowed in the picture. Low-toned and blackened surfaces alone are all that remain of this once gorgeous effect, and from these indistinct monochromes it is necessary to recreate the original colour scheme.'

The *Vartana*, the delineation of light and shade of the canonical treatises like the V.D. was the rule of these paintings at Ajanta. Representation of group of figures as a light mass against a darker background was the usual practice.

The illustrate the colour scheme of Ajanta, a typical example may be illustrated from one of the frescoes in Cave No. 17, the subject of which is the *Maha Hamsa Jataka*. Brown remarks "the colour scheme of this fresco is a very charming one, and typical of the

Buddhist school at its best". In this picture the lightly toned figures are grouped against a dark-green atmospheric background, shading almost to black down below. Over this, small objects in broken colour are painted so that the effect, though strong, is not exaggerated. The lower part of the picture is mainly a scheme of harmonious green, relieved by passages of white and soft red. In its details this fresco is executed in the firm but delicate method of the style, the draperies, jewellery, flowers, and other accessories being most daintly rendered. Apart, however, from its colouring, this picture is a typical example of the Buddhist school in its most dramatic mood'.

Regarding the other canons, enough is the corroboration in the representation of these paintings at Ajanta. This is the treatment of gesture, one of the great achievements of Buddhist artists especially in the expression of action, of the hand—what we term as *mudras* in *Natya* and *Citra.* With this symbolism of hands, the figures are not only full of animation but are made to express a 'finer language' of their own. A scene in Cave I, representing an incident of court-life is remarkable on account of the suggestive actions of the hands. The gifts of bestowing actual speech was denied to the painter, but all that goes to form a spoken language is seen in the gestures he gave to his figures. The subtle turn of the wrist, the flexing of a finger, the two hands firmly brought together, the opening of the palm, and innumerable other graceful combinations, all have their meaning, deprecating, affirming or supplicating according to the needs of the story illustrated. Where no actual expression was required the same pleasing treatment is discernible, such as the hand waving a fly whisk; holding a flower, or carrying a vessel, each depicting a refinement of drawing which has rarely been excelled. The hands of the musicians presented an exceptional opportunity for the artist in this connection a maiden beating time with the *karatal,* or *cymbal,* suggesting a regulative chiming by a play of the fingers that can be clearly felt.'

Now as regards the other remaining sites only a few words may be added here for want of space and the nature of the treatment of this chapter.

Sigiriya in Ceylon—The frescoes at Sigiriya are regarded earlier than those at Bagh. The date of these can be determined as

subjects denote that they were executed during the reign of *Kasyapa* which lasted from A.D. 479 to 97. 'They are, therefore, contemporary with Caves 16 and 17 at Ajanta, some of the scenes of which bear a resemblance to the Ceylon example. They are contained in two irregular rock-cut chambers, and comprise a series of representations of some twenty females, three-quarter-length figures, arranged singly and in couples, in the latter case apparently a royal mistress and her maid. They are not presumed to have any religious significance, and the Buddhist opinion is that they are portraits of King *Kasyapa's* queens. The pose of these figures is singularly graceful, while the actual brushwork indicates a considerable knowledge of modelling and technique. On the whole, while these examples do not exhibit quite the skill of the best work at Ajanta, they are nevertheless very charming works of art.'—Brown

'In draftsmanship generally the Sigiriya fresco is freer and loser than the Ajanta work, but denotes the same masterly knowledge. The line is an equally impressive and confident sweep of brush, but has been applied with an *abandon* that is startling in its impulsiveness. The entire scheme proclaims the work of an artist of strong individuality, especially in the boldness of the handling. In the modelling of the figures, this is particularly noticeable, the brushwork being as spontaneous as the chisel marks on sculpture'.—ibid.

Bagh— 'With regard to the paintings at Bagh, no inscriptions or similar data are available to indicate their age, nor is there any information as to the history of this territory during the period these are supposed to have been executed. In a straight line these caves are but a hundred and fifty miles from Ajanta, but as the great Narbada river runs between, it is more than probable they came under the sway of a different ruler, who, however, is unknown, But the frescoes in these excavations bear no little resemblance to the work in the later caves at Ajanta so that they may be referred to the sixth or seventh century. It is possible, however, that the painting is not all of one period, but so much of it is destroyed that this is difficult to determine. Originally this group of caves contained a very extensive and important collection of paintings, one of the largest of the excavations, a hall of over 90 feet square, having the roof walls and columns

covered with frescoes; but now only crumbling fragments remain. The subjects are not entirely of a religious order, the majority of them being of secular nature but nevertheless they are associated with some aspect of the Buddhist ritual. For instance ; one scene clearly id ntifiable, illustrates a performance of the *hallisaka*, a musical drama which is being enacted with considerable freedom. The licence generally displayed in the paintings of this group suggests a popular phase of Buddhism, which that religion apparently tolerated in India during the period of its decline'.

Hindu period.—The survey of this period from the point of view of the present dissertation will mainly confine itself to literary sources—the subject matter of the II section. Here only a very brief notice may be taken of the pictorial heritage as handed down in the medieval period A. D. 700 to 1600. These consist of the several paintings on palm leaves of probably the twelveth century from Bengal; some Jain book illustrations from the fifteenth century; remains of Brahmanical frescoes at Ellora which may also be of the 12th century or earlier and few other miscellaneous fragments of the earlier medieval and medieval period on the one hand and the Rajputa paintings of the later medieval period on the other.

'The earliest example of the Jain style is to be found in the palm leaf M.S. of the *Nisitha Curni* in the Jain *Bhandar* at *Patan*, written in the A. D. 1100 in the reign of *Siddharaja* Jaysimha. The first period of palm-leaf MSS. lasted from A. D. 1100 to 1400, and from this period have come to us the illustrated MSS. of the *Angasutra, Trisasti-salakapurusa-carita, Sri-Neminatha-carita, Sravaka-pratikramana-curni*, etc. In the second period lasting from 1400 to 1500 the illustrated MSS. of *Kalpasutra* and *Kalakacharya-katha* and Siddha-Haima were painted.

With the introduction of paper for writing and painting the new era of illustrated Jain MSS. came into being. Innumerable copies of the *Kalpasutra* and *Kalakacarya-katha* were produced in the 15th and 16th centuries besides these Jain MSS. illustrated, MSS. on Hindu erotics as *vasanta-vilasa* and *Rati-rahasya*, also a few copies of *Balagopalastuti* and *Durga-saptasati* were produced.

In these manuscripts drawings are in oblong panels. The outline is picked in red, and the colours employed are gold, yellow, black, white, red, blue, green and pink. In draftsmanship no attempt is made at round the line, angularity prevails everywhere, and the connection of representing an eye protruding in empty space is followed.

Paucity of historical remains may be explained in over-exuberance of this art in Ajanta and sister arts like sculpture and architecture had to be attended now. 'The sculptural triumphs of this age, when reformed religion of Hinduism was the motive power, are to be seen in the great monuments of Elephanta, Ellora and Borobunder in Java. But the painting contemporary with these splendid examples records are extremely rare'.—Brown.

The art, however, did not die out. It simply moved to the border countries the two adjacent countries of Eastern Turkistan and Tibet. Khotan in Eastern Turkistan and Tibet bear a testimony of the cultivation of this art which is decidedly on the pattern of Ajanta. The explorations of Stein and Le Cog have simply marvelled the world with their findings, having direct bearing on the progress of Asian art during this period. The frescoes and the painted banners (the prototype of the temple banners of Tibet) of Khotan as well as the pictorial evidence in Tibet where the walls of the monasteries and temples are largely decorated with frescoes illustrating various aspects of Buddhist religion and their temple banners what are termed as *tangakas* which 'are also fresco paintings in a sense, being tempera paintings on canvas, the ground being prepared on the same principle as that employed in mural art'.—Brown

'In Khotan, therefore, at an early date, and in Tibet at a later period, it may be possible to discern in the wall frescos and pictorial scrolls the course that Indian painting pursued during this medieval period. The process of time, in the case of Tibet, has transformed and conventionalised the art, but nevertheless there are evidences that it owed much of its character to the influence of the original Indian Buddhist school of painting-'—ibid

Rajaputa paintings.—Rajaputa school and Mughal school of

Indian painting run parallel to each other. They rose in the same period 1550. while the former continued till 1900, the latter died out a century before with the downfall of the Mughal power and prestige.

Rajputa Painting, is essentially Hindu in expression, and in many aspects demonstrates that it is the indigenous art of India, a direct descendant of the classic frescoes of Ajanta with a different urge and a new order of things consequent upan the disapperence of Buddhism and revival of Hinduism. This was the change in faith and practiceand naturally therefore increased Interest in mythological literature, the dramatic nature of temple processions, feasts and festivals—all servd to stimulate the aesthetic sense of people as is evident from the emergence of new trends and d velopments in the realm of sculpture and architecture. Percy Brown puts it very lucidly: "But the trend of this artistic feeling found its chief expres sion in the field of industrial arts, sculpture and architecture rather than in that of painting. The manufacture and embellishment of the many varieties of ceremonial implements and utensils, the innumerable attributes and accessories of the gods, the temple fittings and furniture, all provided steady and constant employment to the hosts of artisans who flourished during this period Architectu e also received a substantial impetus as in course of time the two great sets of *Vishnu* and *Shiva* gradually evolved, and temples to these religious systems were being raised in all parts of the country. These buildings were lavishly adorned with the most elaborate sculptures, representing human and superhuman forms. The new theology brought with it the worship of personal god, and a development of anthropomorphism which is reflected in every aspect of the life of the people Painted pictures, which largely sufficed for the simpler ritual of the Buddhists, did not satisfy the craving of the Hindus for an actual 'graven image'—a realistic embodiment of their chosen deity, As a consequence, the plastic arts predominated, while painting proportionately declined. Nevertheless that natural conservatism, which is one of the characteristics of the Indian people: was a means of protecting the pictorial art in certain localities, and there are proofs that the traditions of painting were maintained, although some what indistinctly during these long years of religious reconstruction. Transforming

influences were at work, but the original handicraft still lived, and was carried on in spite of the spiritual and political changes to which the whole country was subjected. And this is the art which eventually emerges out of the darkness of the Middle Age."

Thus in the extensive tract of country corresponding to Rajaputana, painting was handicraft and Jayapura, one of the leading States of Rajaputa confideracy became a centre of Rajaputa Art. What has been designated the Rajasthani style of Rajaputa painting known to Indian painters as the *Jaypore Kalm*, and this work has a special character of its own'. From Jayapur and other cities of Rajaputana, the painter artists eventually gravitated to vicinty of Mughal court and the capitals like Delhi, Agra, Lahore became the centre of their creative activities.'

'But the most virile offshoot of Rajputa school manifested itself in a group of small states in the Punjab Himalayas, where a distinct style of painting is observable. This work is alluded by experts as one of the '*Kangra Kalm*', as the leading State was that of Kangra'. "The Kangra *Kalm*, or Pahari school, is one of the most interesting facts in connection with the history of painting in India In a remote and isolated group of valleys, for removed from any of the great cities of the plains, there lived and flourished for some centuries a community of artists, whose work became known only after the art had almost died out, and when the construction of roads and railways had opened it up to the communication. Pahari painting does not denote great inspiration or display any decided expression of thought or feeling. It is an art of patient labour and naive devotion. Its chief features are delicacy of the line, brilliancy of colour and minuteness of decorative detail".—Brown

'The work of the Pahari painter was almost entirely executed for a local demand and was produced under the patronage of the reigning princes. At the order of these chiefs the artists painted portraits of the neighbouring aristocracy in large numbers and also long series of pictures illustrating the mythological and religious writings of the Hindus. Portraiture was, however, the special features of the Hill Rajputs, and it is noticeable that most of the features

are drawn in exact profile. In Chamba, one of the most artistic of these states, the Raja was often depicted in company with his Rani and heir apparent, a domestic scene not noticed elsewhere' —Ibid

At the close of the 19th century, the Pahari art showed signs of decline and its real end coincided with the great 'Dharmsala' earthquake which came with a tragic suddenness in the early morning of April 4, 1905, and struch most of the district out of existence leaving nothing of the prosperous town of Kangra, but maunds of ruins.

Character and characteristics of Rajputa Painting :—With this much of introductory remarks to the Rajputa school of Painting let us now briefly survey the paintings themselves. These paintings reveal all the religious fervour of the Ajanta frescoes, "but in place of the passiveness of the Buddhist religion, it is founded on the restless energy of the Hindu pantheon, This is its fundamental idea, but it also embraces every aspect of Indian National life, and delves deeply into the fascinating folk lore of the country. From this it will be seen that Rajaputa painting is largely a folk art, produced naturally by the people for their own pleasure and edification. It is a reflection of the simple life of the Indian villager, his work and play, his religious ceremonies, his home life and above it mirrors, the picturesque atmos phere of his creed. His art therefore resolves itself into two broad divisions, on the one hand representations of the everyday life of the ordinary Indian and on the other pictures of that mythological and religious world which was the delight of his fancy and at the same time the bedrock of his existence."—Brown.

The former division comprises what may be called the familiar scenes of bazar. The carpet weaver, the cotton printer the embroiderer, the goldsmith etc., etc. The representation of the ordinary scenes of the road—the mid-day rest, the camp fire by night or the lengthy sojourn in the Serai-are another form of genre in which the Rajaputa painter further excelled.

In the latter course, oome the *Puranic* and Epical themes, *Parvati* and *siva*, *Radha* and *Krsna*, along with their accessories and so much of the Rajput painting is epical taking its themes from

Ramayana and *Mahabharata*. A large proportion of the pictures were mainly Vaisnavite in purport. "Krishna, therefore, in all his varied characters, in every act and deed, is the central figure in much of the Rajputa art, and some of the best works of the School gather around the story of this versatile deity."

Another field in this division, are the realms of *Saivism* and there are many pictures dedicated to this aspect of Hinduism—a typical example is '*Sandhya Gayatri*' dance of *Siva*.

We have already hinted at the two distinct styles of Rajaputa School of Painting—*Jayapura kalm* and *Kangra kalm*. In the latter, apart from the representation of local Rajas and Ranis, etc., miniature paintings illustrating the group of Indian musical composition, known as *Ragamala* are the most conspicuous, where season,hour, emotion and music fused as painting. "In other directions too, the Rajputa painters worked in conjunction with the sister arts, such as poetry and the drama and many of the pictures of this school depict subjects taken from the Indian classical writings. Figures of ideal types, as for instance, the *Nayakas* or hero lovers, were designed by the *Pahari* artist of the seventeenth and eighteenth centuries, and denote that this art had its romantic aspect. In the majority of the examples, however, the "Lover and the Beloved" take the form of Krishna and Radha, respectively, romance, passion and religion being symbolised in the person of these popular divinities."—Brown.

Mughal Paintings : Rajaputa paintings, as already noticed, are democratic and in the main, mystic, the Mughal art may be defined as aristocratic and genuinely realistic. Mughal paintings begin with Akbar. 'Abul Fazl, whose observations in the Ain-i-Akbari on the state of painting at this period are exceedingly valuable, refers in the most emphatic manner, to Akbar's personal interest in the painter and his art. This sympathetic attitude of the great monarch eventually led to a number of artists from other countries making their way to the Mughal court, to carry on their art under the partronage of the emperor. Trained mainly in the Persian or allied schools, these painters appear to have been welcomed by the royal connoisseur, and speedly ent usted

with commissions. In Abul Fazl's list of artists of this period may be noticed Farrukh the Kalmak, Abd-al-Samad the Sherazi, and Mir Sayyad Ali of Tabriz, a selection which indicates the geographical source of inspiration of early Mughal painting. Later on a few artists from Samarkand figure at the court of Jehangir, showing that this intimate connection with the art of Iran was continuous

From this it will be understood that fundamentally the Mughal school of painting was an exotic, just as the Mughals themselves were aliens in India; but in the same way as that race has gradually become absorbed into the people of Hindustan, so Mughal painting has come to be regarded as an integral part of the art of India. For, side by side with these foreign artists, worked the indigenous painters of the country, the excellence of whose native skill was speedily utilised by the observant emperor. Such Hindu names as Basawan, Daswanth and Kesudasa,famous painters at the court of Akbar, prove the liberal view that was taken of art at this time."—Brown.

A record of the names of some 40 artists, known to have lived during the reign of Akbar, will serve to indicate the flourishing condition of the art. But it was left to the Emperor Jehangir to develop Mughal painting to its fullest extent. Under the succeeding rule of Shah Jehan,Mughal school showed the first signs of deterioration. Under Shah Jehan, architecture reached its zenith, but painting began to decline. With the advent of Aurangzeb, the bigoted ruler, the decadence was complete until it died a natural death in the last years of 1800 A. D.

Mughal Miniatures :—Miniatures and portraitures both formed the bulk of Mughal paintings. Scenes from actual life, hunting and fighting, battles and seiges, historical episodes, durbars, mythological stories, zoology and botany are some of the main themes of these creations.

Being Persian in origin, there were so many undercurrents of development such as Irani *kalm*. But when integrated into the indigenous genius, so many indigenous *kalms*, like Delhi, Lucknow, Patna, Kashmir, also were the off-shoots of its progress.

Portraiture under the Mughals:—Origin of portrait painting goes back to the Epic age when *Chitralekha* painted the Youth of Usa's dream. 'It is related that during the lifetime of the Buddha, when *Ajatasatru* desired a portrait of the Master, he allowed his shadow to fall on a piece of cloth, and then this shape was filled in with colour. This suggests an early employment of the silhouette which as a progress may have some connection with the portraiture of the Mughal artists, who almost invariably depicted the features in exact profile. The favourite incident in the ancient legends of the country of the almost miraculous gift of certain people in 'seizing a likeness' has already been referred to. There is also some evidence that portraiture is to be found in the Buddhist frescoes, an example being the paintings at Sigiriya in Ceylon which are presumed to represent the features of King Kasyapa's queens, If the scenes In Cave I at Ajanta really depict Khusru Parviz and King Pulakesin, these may also be regarded as within the sphere of portraiture."—Brown.

The commonest examples of portraiture, although not necessarily the best, are those of the rulers of Mughal dynasty. Members of the royal line are almost always distinguished by a golden halo, besides other insignia of their high degree. 'As a rule the artist confined himself to a representation of a single figure standing on a green sward carpeted with flowers, with a background of blended colours in which a pleasing shade of terra-verte often predominates. The rich brocades and cloths of gold which formed the usual costume of the Mughal aristocracy, presented the artist with excellent opportunities for brilliant schemes of mosaic colouring, and he further heightened his glowing effects by picking out the accessories with burnished gold. Occasionally the diaphanous draperies of the hot weather were introduced, through the transparent folds of which the form of the limbs is seen. The figure is frequently represented as a dark scheme against a light neutral-tinted or almost colourless background. A few portraits, however, are painted against a flat background of very dark green and occasionally black, evidently the work of an artist of some originality. No light and shade or cast shadows, as ordinarily understood, are observable, only a delicate toning and modelling are introduced to bring out the relief. The picture relies on its rich

colouring, sympathetic outline drawing, and decorative treatment or its artistio effect.'—Ibid.

The majority of the portraits of the Mughal school represent the figure in almost complete profile, 'The larger portion of the miniatures of the Mughal period, which have been handed down to us, have as their subject a representation of some individual who had an actual existence before or during this great dynasty. Kings and jesters, queens and dancing girls, princes and ascetics, saints and soldiers, courtiers and grooms, authentically named likenesses of all sorts and conditions of people are depicted and collectively form a national portrait gallery of which few countries can boast.'

Modern Schools.—After the decline of the Mughal dynasty in A D. 1760, a number of centres of painting 'continued through decandence to pave the path for Abanindra Nath Tagore to work for an aesthetic revival in the modern times for uplift of this fascinating pictorial heritage of India. These were, Delhi, Lucknow, some of the retreats of Punjab hill States, Punjab, Lahore, Amritsar, Patna, Bengal, all belonging to the North and in the Daccan where the painting progressed on lines somewhat different from the North, were the strongholds of Aurangabad and Daulatabad, Hyderabad and Nekonda. "Further south there are records of the art, which, on the one hand may indicate that it had a separate existence, while on the other, tradition associates it with the painting of Northern India. Taranath makes a brief reference to painting 'in the south' and mentions by name three artists, Jaya, Prajaya and Vijaya who had many followers. The date of these is unknown. At a comparatively late period we find the art resolved into the two separate schools of Tanjore and Mysore"

'Nevertheless the art was approaching the final stage of its downward course and that its degeneration was almost complete. This state was not 'an unfavourable one for an aesthetical revival. The advent of a new spirit may quicken it again into artistic life. And in the last decade of the century, signs of this spirit are observable—for a small but earnest group of Bengali painters, grasping the situation, have joined themselves together with the intention of endeavour-

ing to resuscitate Indian painting and of rescuing it from the degradation into which it had drifted. The leader of this art movement is Abanindra Nath Tagore, a member of a talented family, which has distinguished itself in other fields of learning. Around him he has gathered, by virtue of his keen artistic instincts and magnetic personality, a small school of young painters, whose work is already producing considerable effect. The first step taken by these reformers has necessarily been retrogressive one. They contend that the recent art of the country, in assimilating, as it had been doing, the elements of the Occident, is pursuing a doubtful course, and that a return journey must be made, back to the point where it began to lose its traditional character. Its members, therefore, have sought out the old historic painting of the past, the frescoes of Ajanta and Sigiriya, the religious banners of Tibet, and the miniatures of the best artists of the Mughal and Rajput schools, and on the results acquired from a study of these and other masterpieces of Oriental art, the new movement has been founded.'

The subjects they have selected are largely illustrative of divine philosophy as this is presented in the classical literature of country. 'Scenes are taken from the writings of *Kalidasa*, the *Ramayana* and *Mahabharata*, the *Gita* and the *Puranas*, and incidents of ancient Indian history. The pictures are almost invariably small, as were the folio paintings of the Mughals to which they bear some similarity ; it will be realised, therefore, that in the formation of this school, a practical effort has been made to bring about a revival of Indian painting, in the style in which this art was practised during its best periods.'

There are certain notable names and famous personalities of modern Indian painters whose work must be valued only after the time has tested it.

SECTION—B

Literary Evidences of Early Indian Painting

The very fact that there was literature, there must have been painting also. Muses of Fine Arts (Literature and Painting included) did not arrive one after another. They descended on Earth together

and so the origin of painting must be syncronous with the origin of poetry, music, drama, sculpture, architecture; etc., etc. Moreover, the cultivation of fine arts started with the rise of civilisation, the rise of cities and citizenship. One of the most material form of a civilisation is its ways of living as well as those of doing (bodily and mentally both, and hence thinking also comes here). If the savages could work sculpture and build branch houses, prepare implements, paint the cave-walls (their refuge) and do many other things, painting and allied arts must have been the time-honoured companions in the progress of civilisation throughout the ages.

Vedic Literature—The earliest literary documents, the Vedas also offer a clear clue to the conceptions of pictorial art in a good many hymns. In the *Upanisads*—"Let a man with firmness separate the spirit, the inner soul, from his own body, as from a painter's brush a fibre"—this expression which is curiously technical one, may indicate that the early painters did not employ hair for the manufacture of their brushes but might have made them of fine vegetable fibre.

Similar references may be found abounding in so many other scriptural texts. In the *Chandogya* (VI. 4) "Red, white and dark neither designate nor describe, brilliance, wateriness and solidity. They are one with these qualities. They are spoken of as '*Rupa*' intrinsic form. This intrinsic quality invests with substance the colours in paintings."

Pali Buddhist canonical literature.—An instance of early illusions to the art of painting, the Vinaya Pitaka, a *Pali* Buddhist work has already been referred to (cf. Pleasure House of King Pasenada i.e. Prasenajit containing picture-halls *citragaras* adorned with painted figures and decorative patterns). Its date is pre-Christian (3rd or 4th century B.C.). In *Samyuttanikaya* P. III p. 132; V. II, paintings of male and female figures on wooden boards, walls and cloth are discussed. This is the earliest known reference to all the three time-honoured backgrounds of painting. Similar instances can be multiplied from several other early works on Buddhism among which the *Jataka* literature is very very informative on this score.

Epics.—In the *Ramayana*, no description of a palace or lofty

superstructure of *vimana*, *saudha* or *prasada* is complete without reference to the pictorial decoration. Pictorial halls are a familiar paraphernalia of a palace establishment. In the *Mahabharata* also these references abound (cf. one hundred, etc, Coomaraswamy). A Tibetan historian in the seventeenth century of the name of *Taranath*, in a summary account of Indian Buddhist art from the earliest times to the author's day, ascribes a great antiquity to all the crafts of India, 'dating even from the remote age prior to the disappearance of the Teacher (480 B. C.). He specially alludes to the superlative exeellence of the earliest wall paintings, which he attributes to the gods. This work was subsequently carried on by the 'Yaksas' (punya-Yanas), literally 'the good people', divinely inspired artists employed by Asoka (250 B.C.) and next by the semi-human *Nagas*, under the control of *Nagarjuna* (circa A. D. 200).

Puranas.—Reference te paintings in *Puranas* simply abound and the *Citra-sutra* of *Visnudharmottara*, forming supplement or Appendix to the *Visnupurana* is *Pauranic* par-excellence compendium on this art—a detailed notice of which has already been taken.

Silpa-Sastra.—*Silpa-Sastra* is of hoary antiquity. It is one of the auxilliary sciences of the Vedas themselves. *Sthapatya* is an Upaveda as Gandharva Veda is one. Some of the *Acharyas* of the science are Vedic *Rsis* and a reference to them has already been given in the first chapter, vide Dr. Raghvan's quotation—Some Sanskrit texts on Painting. Among the other notable treatises important mention has also been made in the writer's 'Hindu Science of Architecture' treating this subject.

Kavyas.—Here the interesting reference forming the bulk of the section will be coming forth from the classical Sanskrit literature—the Kavyas of *Kalidasa*, of *Banabhatta* and *Sriharsa*, etc.—and without going into details of comments on them, they are being arranged here with short tabulations of the topics to facilitate a general understanding of the reader not acquainted with Sanskrit. It may, however, be further pointed out as this class of literature itself is simply very very vast and there is no dearth of pictorial references in practically each and every class of work *Mahakavyas*, *Khandakavyas*, Dramas, *Campus*,

Kathas, *Akhyayikas*, Prose-romances, Historical *Kavyas*, etc., etc., therefore, a very judicious selection has to be made and only representative writers are to be selected to bring home to the reader only subject-in-hand namely wide appeal of the art and its culture as well as its training among not only the refined citizens of the day but also among the eminent writers, poets and story-tellers. Accordingly *Kalidas*, *Banabhatta* and *Sriharsa* may be selected, as they represent three broad periods of Indian history, early, medieval and medieval and these were also the three broad periods of the development of Sanskrit *Kavya* literature—adolescence, youth and maturity. For completeness' sake, however, a brief reference will also be made to the other classes of classical literature unattended in this general purview.

Kalidasa.—Let us begin with *Kalidasa*, the sweetest bard of India's mellifluous tongue, a typical cultured citizen, *Nagarika* (as *Vatsyayana* would have him) and an expert in the three well known arts—dancing, painting and music—as evident from his three dramas (where equal prominence is given to each of them). 'The *Malavikagnimitra* opens us a leaf of the chapter on Dancing. Painting is given sufficient importance in the *Sakuntalam*. The music of the day is preserved for us in the *Vikramorvasiyam*'. As the universe of our discourse being delimited to the Fine Art of Painting, let us, therefore, see what *Kalidasa* says on Paiuting.

Sivaramamurty's significant remark in this connection is noteworthy—(cf. his paper 'Kalidas and Painting'. J O.R. Madras Vol. VII 1933): "From the *Citrasalas*, decorations of houses with picture, portraits and imaginary pictures drawn on board and painting of creepers on the human body, the colour decoration of the elephant, down to the comparatively insighificant border decoration of garments, there was nothing so trivial as not to give scope for the expression of the enthusiasm of the time for this noble art. It was not the professional artist that was the only store-house of this knowledge. Painting was a part of the polite education of the day and was freely practised by both sexes. Potrait-painting appears to have been very popular; memory and imagination were also given stimulus by paintings being executed even in the absence of models. The latter, Kalidasa styles *Bhavagamya* citra."

Now a very brief tabulation of the references of painting from Kalidasa's works is summarised here. The numericals indicate the quotations to be arranged accordingly in the appendix.

Citrasalas.—All the three kinds of *Citrasalas*—the Royal Art gallery (1), the Public art gallery and Private Picture-houses (2) are mentioned in *Malavikagnimitra*, *Raghuvamsa* and *Meghaduta*.

Citracaryas.—They are referred to in *Malavika*. (3). The references to *Citracaryas* abound in so many other dramas and Kavyas like *Uttara-Ramacarita* of *Bhavabhuti*, *Tilakamanjari* of *Dhanapala*, etc. 'Like the *Natyacaryas*, they appear to have held some important place in the royal courts of the old' —*Sivaramamurty*.

Pictures.—Portraits (4) were more prominent. 'The portraits of Agnimitra—not one, many perhaps—in different postures, hung everywhere on all sides in the big hall of the Samudragrha' (5). References to *Bhavagamya* Citra (6) are many, viz. the painting of Yaksa and Yaksini in Meghaduta and that of Sakuntala and her companions by Dusyanta in Sakuntalam. 'The high realism achieved in the field of painting is best exhibited in the words of Sanumati :

'अहो राजर्षेर्वर्तिकानिपुणता !
जाने मे सखी अग्रतो वर्तत इति; अभि० शकु०

As regards perspective and landscape, a very beautiful illustration will be found in Abhi. S. Act. VI, (7), where Dusyanta describing a grand scenery introduces the landscape as background in the portrait where he visualises *Sakuntala*.. "Natural scenes were favourite themes with the artists of India. Animal painting was also quite common. The realistic pictures of elephants painted on the walls of mansions in Ayodhya are an example of it. In the Vikramorvasiya we have a reference to a monkey in a picture. This animal was a favourite subject of study at the time and the monkeys of Ajanta given such a prominence by Dr. Vincent Smith in his History of India, are sufficient evidence for it. Of conventional pictures, the Sankha and Padma painted near the doorways of the Yaksa's mansion, are examples."

Backgrounds. — The slab of श्यामाशिल्प (8) may stand

well for a board where we have a rough sketch in mineral chalk —something like a pastel drawing—on a stone slab. Similarly Raghu (9) gives us some idea of the frescos or wall-paintings of the day. "Portrait painting on board and canvas was very common and we have types of it in the pictures of *Indumati, Dasaratha, Sakuntala Malavika, Agnimitra, Iravati, Urvasi,* the drawings of dancing girls executed by Agnivarna's hand and the like, Patralekha a, *i. e.* painting of creeper designs on the body of both man hand and beast generally the elephant in the latter case—is very often stated. In the following lines. ...

रेवां द्रक्ष्यस्युपलविषमे विन्ध्यपादे विशीर्णाम् ।
भक्तिच्छेदैरिव विरचितां भूतिमङ्गे गजस्य ॥ (मेघदूतम्)

we have a description of Sindura-painting on the elephant's body".

Drawing designs on the arms and cheeks of both the sexes was a common practice as is evident from Raghuvamsa (10).

Process.—One of the most popular pictorial ornamentation in those prosperous days was *Patralekhana*—drawing lines with a dark colour on a light background and the background was generally white sandal paste smeared lightly over the body— and our poet fully mirrors this process in the Raghu. (11). Again the background process as well as the paste in this process varied also, *i, e. Suklaguru* for the background and *Gorocana* and *Dhaturaga* for drawing the lines. Further again from the Sakuntalam (12), we get an evidence that the most important factor in drawing a picture is the conception of it what is calld here *'Manasakrta'*. The use of *Vartika* in drawing the picture is also there-- vide Agnivarna's sketches of his amorous dancing girls. *Kumarasambhava* (13), further provides a very valuable information of the final touches in picture-drawing what is technically called 'Citra-unmilana' like nayanonmilana of an image (vide *Manasara*) and it was done with a very delicate brush known as *Tulika.*

Delineation of light and shade in colours known technically as chiaroscuro is also illustrated in Sakuntalam (14) and in this connection Sivaramamurty's significant observation is worth quoting: The general notion of some art-experts of today that artists of ancient India were ignorant of chiaroscuro can easily be dismissed by the volume of evidence from Sanskrit literature. We have, for instance,

Dhanapala, the author of *Tilakamanjari*, talking of light and shade in colours—cf. description of...

चक्रवर्तिकन्यका राजनीतिरिव यथोचितमवस्थापितवर्णसमुदाया
दिनकरप्रभेव प्रकाशितव्यक्तनिम्नोन्नतविभागा ..ति०मं० १३५,

For light and shade we have such an ancient authority as a statement of the Mahabharata :

अतथ्यान्यपि तथ्यानि दर्शयन्ति विचक्षणाः ।
समनिम्नोन्नतानीव चित्रकर्मविचक्षणाः ॥

Sakuntalum further informs us some of the most important fundamental and advanced rules of the technique of pictorial art like Rekha:—

'तथापि तस्या लावण्य रेखया किञ्चिदन्वितम्'

'Vartikanipunata', (15) a powerful dexterous weilding of the pencil or brush ; *'Vartikocchvasa'* (16), a loose sweep of the brush, etc were simply on his finger-tips.

Materials—All the artists' materials were known to Kalidasa. Calour-brushes are already referred to in Sakuntalam ; there is also a reference to *Varnikakaranda* (17), a colour box to preserve colours in it.

Colours.—The latter half of the *Kumarasambhava* (18) bears an evidence that four mountain-born colours, red, yellow, black (blue) and white were taken by the poet as the primary colours, the compound colours or diversity of tints by mixtures were also known. "The favourite colours of Kalidasa's time appear to have been water-colour of the type of tempera. The Meghaduta (19) has a verse in which the clouds are described as slyly sneaking away in the form (guise) of smoke through the window apertures of the lofty mansions of Alaka, being ashamed of their conduct in having caused damage to the beautiful pictures painted there by allowing water particles to settle on them. In the Sakuntalam we have another reference. The verse shows that the colour is easily spoilt by water

'स्विन्नाङ्गुलिविनिवेशो रेखाप्रान्तेषु दृश्यते मलिनः ।
अश्रु च कपोलपतितं लक्ष्यमिदं वर्तिकोच्छ्वासात्' ॥

and this accounts for the lines in colour being blurred by the perspiration of the fingers. It is this same idea that *Bana* echoes in his *Kadambari* when he writes—

'अङ्गुलीगलितस्वेदपरामर्शभीतेव चिन्तया लिलेख, न चित्रतूलिकया'

thus pointing out the continuance of the same colour (tempera) even in his day. Further the '*Vartikocchvasa*' caused by tears settling on the picture is possible only when the colour is a kind of tempera. A better elucidation of the nature of clours is to be had from Dandina's *Dasakumaracarita* wherein he tells us that they are a kind of *Niryasa* or *Kalka*'. Niryasa is a kind of exudation or gum of some tree and 'Kalka' is a viscous preparation obtained from substances or drugs ground or powdered. Colours are mixed with glue or Vajralepa for additional strength and the process of such a preparation is given in almost all the works of Silpa. The Vajralepa is a medium of animal origin. The *Niryasa* stated by Dandin is of vegetable origin. Media of both kinds appear to have been used for water-colour and tempera.' "By the use of the phrase—

प्रत्यग्रवर्णरागाम् in चित्रशालां गता देवी प्रत्यग्रवर्णरागां
चित्रलेखामाचार्यस्यावलोकयन्ती तिष्ठति

—Kalidasa tells us that colours are fresh and beautiful when new, and to maintain this freshness for a longer duration has been the endeavour to every great artist. This is sought to be achieved by a proper use of durable colours as opposed to fugitive ones that fade or disappear after a time."

"It is this question of proper choice of pigments that induces the artist to study that particular branch of knowledge in art-chemistry of colours—a result of great experience. Any way the fading of pictures by sheer age is inevitable and it is all the more hastened by dust, smoke and such other spoiling agencies. It is of this that *Rajasekhara* speaks in his verse in the *Balabharata* when he refers to pictures being dimmed by time and smoke :

निर्यद्धामरजीवपिच्छकरिणं कुर्वन् कवोष्णैः करैः
मांजिष्ठं रविबिम्बमम्बरतलादस्ताचलं चुम्बति ।

किं च स्तोकतमः कलापकलनश्यामायमानेमना -।
ग्धूमश्यामपुराणचित्ररचनारूपं जगज्जायते ॥

Bodily poses and postures of legs, etc.—One of the fundamental canons of art-painting and sculpture (iconography) is the depictation of various hand-poses, the poses of the body and the postures of the legs what are called the *mudras* and *sthanas*. They simply bring life and animation in the picture. Besides the conventional poses (20) referred in his works, Kalidasa has the knack of creating some very charming yet complex poses like *Kanthasutra, Kanthaslesa*, etc. (21), found depicted in the paintings of Ajanta.

A painter must be fully conversant with anatomy of human body and Kalidasa was a master anatomist—vide the descriptions of physical features of *Dilipa, Parvati, Malavika* (22).

A word on propriety in painting, that is, how to paint a particular subject, may also be said. This technique is also fully borne out in his works, *e.g.*, the ornamentations and dresses in case of hermit girl Sakuntala (23) and other types of women like *Abhisarika* (24) and *Virhini* (25) as well as swan designs in the garments of a bride and a young king *Atithi*, (26) etc., etc. Kalidasa was also fully conversant with the conventions of representations of superhuman beings: *Airavata*. the divine elephant with four tusks (27), Yaksas as youths (28), Siddhas always in pairs, with Vinas in their hands (29), Kinnaras with the face of a horse (30).

The place of painting in the cultural life of ancient Indians, *i.e.*, the manifold purposes which this fine art used to cater to the service of men and women, are also recounted by this greatest of great genii of India. *Malavikagnimitra* (31) gives out the picture as coming to the rescue of a lady in love to see the portrait of her lover in portrait, maintaining her bashfulness. Pictures were also very useful in giving the wider knowledge of the world. Sakuntala could be depicted in polished ornaments by her hermit girl companions sheerly because of having observed them in pictures (32). Pictures of beautiful princess were sent round to princes to win their hearts (33). The most universal element of the utility of the pictoria

art is the pleasure *Vinodasthana* what is acclaimed by **Dusyant** in the **Sakuntalam** (Act vi)

In the end a word may also be added on the philosophy of fine arts which perhaps nowhere better hinted at than in the Sakuntalam in the following verses

'यद्यत्साधु न चित्रे स्यात्क्रियते तत्तदन्यथा । तथापि तस्या लावण्यं रेखया किञ्चिदन्वितम्, really meaning यद्यत्साधु न, चित्रे तत्तदन्यथा स्यात् क्रियते (स्यात् क्रियते) in the sense of क्रियेत meaning that whatever is not beautiful can be made different in picture—Mahamahopadhyaya Kuppu swami Sastri's interpretation—cf Sivaramamurty's paper Kalidasa and Painting J O R Madras Vol 7 1933

Kalidasa holds the view that a good deal of Samadhi (34) or concentration is the first requisite for producing a good picture Fully aware of the nobility and greatness of the fine arts he in a general way gives out that they shine properly only when imparted to the proper person (35) —Sivaramamurty ?

Banabhatta—The celebrated prose writer the author of the celestial Kadambari and magnificent Harsacarita Banabhatta for whom it is an eloquent tribute to have exhausted everything worth describing in three worlds—बाणोच्छिष्टं जगत्सर्वम्—has equally excelled all in his mastery of the pictorial art the scope of which as we have already seen is the depiction of all the three worlds (cf Silparatna चञ्चमा थाव॰ । etc It was therefore not in vain that as a youth he moved in the company of friends and companions of various professions including an artist and a sculptor अभवंश्चास्य वयसा समानाः सुहृदः सहायाश्च चित्रकृद्वीरवर्मा . पुस्तकृत्कुमारदत्तः H.C.

Every palace and mansion described by Bana is full of citrasala or art gallery Every city abounds in picture galleries The big citrasalas were built in the style of Vimana and this characteristic of a Citrasala has a tradition in the Silpa texts Narada silpa (cf, first chapter and Dr Raghavan s observations on Sanskrit Texts on Painting) describes a citrasala building as ornamented by a small gopura in the front and having Sikhara kalasas, etc thus tisasfying the des-

cription of 'Vimana' given by Bana (1). As regards the decorations of the palaces, reference is made in H.C. (2) to great Silpis being invited from various countries to do the job before the marriage of Rajyasri, and they also received the usual honours and rewards as per the time-honoured tradition of the texts like *Samarangana-Sutradhara* (cf. H.S.A. Vol. I—Preliminaries before the building operations).

With this general introduction to the status of pictorial art in the times of *Bana*, let us proceed with the canonical knowledge of the poet in relation practically to all the canons, the types of pictures, the backgrounds, the materials and the process (including sketch, colour, anatomy and pose, etc.).

Types of pictures.—We are familiar with the universal scope of painting, as echoed in Silparatna-perhaps got from *Bana*—vide *Ka.* (3), the town illustrating the picture of the universe, the Royal household displaying the manifold and wonderful features of the inmates of the three worlds through pictorial lines (pictures in art galleries) and picture houses are adorned with paintings of leaves (foliage decoration) and birds of various hues.

On the special occasions like delivery of a prince child (queen of *Tarapida*) and marriage of a princess (*Rajyasri*) expert painters from far and wide used to be called to work on the walls (4).

This was the mural painting. Now come the portraits. Departed souls (5) (*Prabhakarvardhana*) were painted on a suitable surface, Yamapatas are another set of pictures and were in vogue in ancient India. This is borne out by numerous references in Sanskrit literature. It was held an ominous picture and *Bana* echoed it when Prince Harsa is hurrying to meet his father and he sees it as one of the various omens that perturbed his mind—vide H. C. (6). *Kamadevapata* was still another variety of pictures, a populer picture of the bed-room—vide *Ka.* (7). Cupid's picture had almost an exclusive privilege in the *Vasabhavana*—vide H. C. (8). Palace walls had paintings of *Camaragrahinis*, H. C. (9). Chowries being an important insignia of royalty, *Camaragrahins* were common in royal house-holds. Other pictures adorning the royal mansions were the portraits of princes (10) both defeated princes and renowned ones of other royal houses, 'Another picture o

the aristocratic household is the *Cakravaka* painted usually to amuse women in the harem,' H. C. (11).

Backgrounds.—*Bana* was conversant with all the three pictorial backgrounds—Patta, Pata and Bhitti—the wooden board, the canvas and the walls of buildings. "It was not an uncommon practice in India to draw and paint creepers, dragons and such things on the body to heighten the beauty of the particular spots which on that account fromed the ground. This practice was not restricted to the human body alone. Majestic elephants of royal courts were profusely decorated with designs of creepers. Drawing and painting on vessels is an age-long custom in our land. Another and a more natural ground is the floor or the bare ground, giving ample scope for clever women to draw fine free-hand-drawings in colour powders. All these are too well known to *Bana* and what is more, he is very well aware that any ground is alright for a good drawing provided one has cleverness of excution; and the stone slab that served the purpose of a canvas or board when neither was procurable to gladden the heart of a lover by a picture of the beloved one is not overlooked." (12).

Meterials.—*Bana* refers to separate brushes for separate colours and the most popular brushes of the poet's day seem to be *Vartika, Kalanjana-vartika* and *Kurcaka* (13) (cf. also the S. S s prescriptions Chap. 77) (exclusive brush for applying black), *Varnasuddha Kurcaka* (for the use of white). The third variety of the brush, *tulika* (in the sense of Lekhani of the Silpa texts) used for final touches was also known to him, H. C, (14). The *alabu* or ground in the present context (used by *Bana*) might have been used in those days for stocking colours and other essential artist's requisites.

Method of painting on various surfaces:—The H.C. (15) gives us somewhat elaborate accounts of how walls were made fit for pictorial decorations perfectly tallying with those prescribed in the Silpa manuals like Ab. C. and Silparatna (vide 'Vartika and background', Chap. IV). Bana also more often than not talks of highly polished walls-mirror-like in their splendour. The walls of the palace of Vilasavati are perfectly white and are resplendent with fresh pictures painted on them.

The surface prepared, the artist has to visualise the picture he was going to paint. What Bana calls it *Samkalpalekha*, which is what Kalidasa has called *Bhavagamyacitra*. Then come the general proportions—the *Sutrapatalekha*—called by Bana *(Arambhasutrapatalekha)* (16). 'These sutras or lines 'like Brahmsutra, Paksasutra and Bahissutra vary and fall at particular points on the convas cutting particular parts of the form according as the *sthana* or pose is front, profile or three-quarter-view and so forth'—Sivaramamurty. Thus we are convinced how Bana was perfectly conversant with the technical language of the artists. The word *Citronmilana* (17) (cf. Kalidasa's उन्मीलितं etc.) used by Bara convinces us of the unbroken tradition of the high skill of our artists in the pictorial art. When the artist simply infuses life into the picture, what is called 'unmilan' it becomes our object of high-st admiration.

Process of the types of pictures like those painted on cloth or on board slightly differs as per the dictum of Silparatna :

'सुधालेपो न कर्तव्यश्चित्रार्थं फलकादिषु'

and so the portraits generally were drawn on what Bana calls citraphalakas (18 . Kadambari (19) refers to so many other types of pictorial decorations, the elaborate drawing of the floor, drawing designs of creepers and flowers (vide also H.C. 20), etc., etc., as mainly accomplished by housewives. Clever artistic work on pots and plates, picture decorations drawn by women, muslins and silks, flowery drawings of human figures on the canopy and curtains reflected on the glossy cheeks of Queen Yasovati asleep on her Royal couch are also borne out by the abundant references in Bana's works. Miniature drawings on human frame was a favourite pastime in India. Women used to adorn their faces and breasts with lovely drawings of undulating creepers and quaint dragons in which the curvature of the line and the colour of the form were marvellously exquisite—Sivaramamurty. Accordingly this is borne out in many of the references in Ka. (21): 'In his sports, King Tarapida's white upper garment gets a print of the dark foliage painted on the breasts of the ladies of his harem with Krsnaguru paste. The King questions his queen, on another occasion, why she did not adorn her breasts with drawings of creepers. The wonderous person that comes from moon to take away the lifeless body of Pundarika, has his shoulders marked with crimson

of the creepers painted on his beloved's breasts. Thus there are two materials for painting on the body *Kunkuma* and *Krsnaguru* to which a third, Kasturi which is to be mentioned presently is to be added. Generally sandal paste served as the ground paint in such cases. Not content with painting themselves, the women went to the extent of even decorating dolls with such drawings. Thus we have one of the maidens in the palace of Kadambari exhorting one of her companions to paint the breasts of a doll. That even youths delighted in this, of decorating the body with paintings, is proved by the reference in Harsacarita of young Dadhica, smelling sweat with creepers marked on his body with Kasturi. The artistic figures of swans painted with Kasturi on the border of the fine fabric covering the shoulders of King Sudraka show the highly developed aesthetic taste of the time.—Sivaramamurty.

Colours—Bana is fully conversant with the five primary colours of the Silpa texts like the V.D. and as regards secondary ones, they have an inexhaustible store in our poet's works. On every page you will find mention of some colour or other. The following tabulation will give a vivid, interesting and informative colour-scheme of Bana :

Primary colours and their varieties : In these varieties the subtle differences are noteworthy .—

Varieties of white (21) ;

1.	Haritalasaila white	7.	Ivory white
2.	Swan ,,	8.	Foam. ,,)
3.	Lotus ,,	9.	Milk ,,) Identical.
4.	Sinduvara a different pattern of white.	10.	Conch ,,)
5.	Karnikara ,,	11.	Petals of full blown Ketaki white-yellowish.
6.	Campaka ,,		

Varieties of red (22) ;

1.	Bandhuka flower,	5.	Sindura,
2.	Kunkumpinjara,	6.	Mandara flowers,
3.	Kusumbharagapatala,	7.	Manjistha,
4.	A bunch of Ghataki flowers (Blood red),	8.	Pinjara
		9.	Rosy colour of dove's leg.

Varieties of green (23)

1 Parrot green,
2 Plantain leaf,
3. Emerald green
4. Dark green (Tamala type).

Varities of Gray (24),

1 Smoke colour,
2 Ass skin colour,
3 of the doves
4. of pigeon's neck,
5 Saphara's belly.

Varities of brown (25),

1 Gorocana
2 Yellowish,
3 of the red palm fruit,
4 of the Camel's hair,
5 of Godhuma (wheat)

Black—Its various degrees and grades (26),

1 Light black of buffalo,
2 The darker shade on the face of the Golangula monkey and
3. The pitch dark night resembling the wing of the bird Casa.

Varities of Sara or Sabala—The versi-coloured hue :—

Our tradition recognised a separate variegated hue A number of colours variegate the rainbow and the bean seed (of mottled colour) also Two tints yellow and black account for the variegation in the tiger's skin and white and blue for that in the eyes (27)

Varieties of mixed colours (28)

1 Grey of smoke from blue and white, 2 Green from yellow and blue 3 Purple from red and blue

Bana s knowledge of the infinite variety of colour in nature and his singling out the beautiful natural tints of flowers and fruits so often chosen, with great delicacy by expert artists for the execution of excellent still-life compositions is remarkable Some of the descriptions in Bana's works simply represent the commentaries on Citrasastra especially those noteworthy paragraphs wherein colours, all from nature, play the part The following descriptions illustrate the truth of the statement

(1) Jambu fruit.
(2) Amalaki fruit.
(3) Forest fires.
(4) Colorific nature of the forest.
(5) Colour picture of a country. (Janapada)

(6) Multi-coloured nature of the ground.

(7) Colour imagery in the description of Elephant Gandhamadana..

Thus these descriptions of Flaura and Fanna illustrate Bana's artistic insight. Anatomical knowledge (29) of Bana was also remarkable. He however excells equally in the beauty of the limbs and its opposite ugliness—vide his descriptions of *Dravida Dharmika*, the *Sabaras*, *Bhairavacarya* and his disciple. Bana also gives us laksanas of some demigods (30). Technical descriptions of the animals like a horse and the elephant are of popular knowledge. Bana is quite aware of the tremendous potentialities of pose. 'As an expert in pose Bana knows enough of *Angabhanga*. There is a variety of *Angabhanga* in the limbs of the Varavilasinis surrounding Harsa. With a definite knowledge of *Angas* and *Pratyangas* he gives the names of separate *bhangas* like the *Grivabhanga* mentioned by Kalidasa—one such is the *Madhyabhagabhanga* (31). A great aesthete conversant with the principles of Natya (dance), Bana informs us of a charming pose—*Karavenika* (32), in which two women stand with their hands inter-locked.—Sivaramamurty.

Sriharsa—A profile writer, an erudite scholar and a great poet as Sriharsa was, it is but natural [that his *Naisadhiyacarita*, a Mahakavya, teeming with encyclopaedic learning, must present a sufficient evidence to his knowledge of pictorial art, fully advanced by his time, the medieval Period of Indian history (11th or 12th century A.D.). Paintings on various mediums on diverse grounds is the traditional depiction, but mosaic decoration of the floor and a host of similar innovations are our additional information on the subject.

Letter painting—The art of examining the form and shape, the peculiar characteristics of the letter of the alphabet from a decorative point,may be seen in his descriptions—N.C. (X) 85-86—where the letter 'OM' is taken up and its various parts, i.e. the two *dalas*, the [*bindu* and *ardhacandra*] are compared to the eyebrows, the tilaka, and vinakona (lute-bow) of Damayanti, respectively. Verses (X) 85-86 (1) give us the shape of ॐ and the *visarga* which are compared to eyebrows, the *tilaka*, *vinakona* and to the rounded breasts of *Damayanti* (who was still a *Balika*) cf.

शृङ्गबद्ध लवस्तस्य नासिकाकृष्णयुग्ममवत् ।
नेत्रवत्कृष्णमपंम्य स विसर्ग इति स्मृतः ॥'

Types of pictures—There are double portraits on the same canvas—the miniature portraits on board or canvas as well as bigger ones on the wall. The princes who came to *Damayanti's Svayamvara* amuse themselves by gazing at the pictures of the beautiful princess executed on the walls of the various mansions in the city (2). The themes thereof are the important incidents from the life of Damyanti. Pictures describing life incidents appear to have been common in ancient India. Kalidasa, Bhavabhuti and Rajasekhara also give out their representations.

There were also picture-stories from contemporary life. Group-pictures were also not wanting. As regards the pictures of general character like the paintings of women near the doorway, etc., are amply illustrated in N.C. (3). We are familiar with the dictum of the V. D. forbiding painting of pictures for one's own use and accordingly Bhaimi got a typical pair of lovers, painted by Karuvara (4).

Sriharsa, a gifted genius of a very bold nature and freedom-loving scholar, is credited to have violated the rules of painting, gone astray from the conventions as set out in the standard Silpa-texts like Silparatna (though later than Sriharsa nevertheless echoing the tradition) which forbids naked *tapasvilila* in the human dwellings vide N.C. XVIII (5).

Process.—In drawing of the outline of a picture, the first thing, to go through, is fixing up the general proporations by preliminary indicative lines what are called the *sutrapata-lekha* and *Sriharsa* makes mention of the artistic device of determining sketch in VII and XV (6).

Even preliminary to *Sutrapata-rekha* is the *Hastalekha* or the experimental sketch and this is mentioned by Sriharsa thrice—twice in VII and once in XXI (7).

Colours—After the sketch is laid out, colours take their turn. Sriharsa gives only four primary colours (8). As regards the variegated hue 'citra-varna', the mosaic floor that Sriharsa mentions in VIII (9) satisfies it. According to Sriharsa propriety of colouring—colour to be laid in its proper place in a picture—is the first pre-requisite (10). That is, for the effect of one colour over the other, the contrast, the balance, the tone and such other details, it is an essential prescrip-

tion. Touching and blending may be attended also in due course.

Anatomy—'Of the so many factors that constitute a picture, the one thing that is dealt with at great length by Sriharsa, is anatomy and that too feminine, i. e. of the woman. It is the description of Damayanti's beauty that lends itself as a proper medium for the artist poet's detailed delineation of anatomical rules. There is nothing of the brawn and the bone in it. The graceful portrayal in verse of the delicate curvatures and subtle beauty spots that make up the lovely form of the princess is all that we get from the pen of Sriharsa. This, in fact, is the true and correct anotomy of the Indian artists" Sivaramamurty.

Let us now refer to Sriharsa's anatomical details (11) in a tabular form, of the important limbs and sub-limbs, the facial description showing the very minute observation and artistic insight of the poet :

Face.—(i) *Lips* with lines is compared to the Bandhukapuspa VII. 37, 41.

(ii) *Nose*:—like Tilapuspa VI. 36. wherein, front and threequarters view are both fully comprehended.

(iii) *Chin* with a dimple VII. 51. is a beautifying factor.

(iv) *Ear*—its curvature proceeding and vanishing in the cavity VII. 62.

(v) *Eyes.*—Compared with deer—VII. 53. Sivaramamurty observes. "The width and beauty of the eye of the fawn is proverbial. But the one thing to be noted in this comparison is that Sriharsa closely observes and dismisses the long streak proceeding from the root of the eye nearest the nose of the deer as unworthy of the beauty of King Nala and tells by means of a clever pun that this streak distinguishes the eyes of the fawn from his."

(vi) *Neck.*—Its rotundity and extreme grace being enhanced by the three lines, the creases—III. 66.

(vii) *Hair.*—'Damayanti's long tresses are given as black and curly, while Nala's locks are extreemely fine and of a thick growth—VII 21 and 67.

OTHER PARTS:

(i) **Nitamba.**—Resembling as a wheel (VII. 89) and nails resembling moons are conventional but—

(ii) (**Gulpha**).—Ankle should not be prominent in the artistic insight of *Sriharsa* VII 98.

(iii) **Heel**.—Fully developed is a mark of beauty—VII. 102.

(iv) **Fingers**.—Lovely only when they are long and wiry—VII-105.

With these bits of references and illustrations thereof, the pictorial depth in the *Naisadhiyacaritam*, let us close this in the words of that gifted and talented art-critic in our Indological Researches, Sri Sivaramamurty, who is really the pioneer to have taken up these studies from quite a new angle in the contemporary studies in Indian culture and literature:

"Sri Harsa has some artist's notes in his diary, so to say, and this is best brought home to the reader's mind by a peep into the XVIII canto of *Naisadha*. Here the palace of Nala is penned in all its glory. The mosaic floor is noteworthy feature (cf. **न्यस्य मणिश्रेषु** etc.,). We have the usual Citrasala of the royal household (12). Here we have perhaps the lengthiest description of the Citrasala in Sanskrit literature. The subjects of frescoes and the pictures in the gallery are all given out in detail.

"Inventive skill accounts for originality and variety of design (13). The designs like Makara (a figure something like a quaint dragon) are given a prominent place in *Patrabhanga* (14). Designs of letters, that form a feature of the two interesting branches of artistic science, Illumination and Calligraphy, is indicated sufficiently as has been noted before. This art of lettering is today an important force and the greatest forte of the artist designer and poster worker and serves best for advertisements. Old scripts are explored and hunted and new fantastic types created ; books are every day coming into field on the subject and we have such books as 'Alphabets', 'How to letter'. 'The art of Lettering', etc. We have the Black letter and the alphabet of the twelfth century serving very well the purpose of decorative artists. No wonder the *Nagari* script ॐ is specially chosen by Sriharsa as a tpyically artistic letter lending itself to design.

"Little need be said of pose. It is an all-accepted important factor in a picture. Sriharsa knows technicalities of various poses

as is evident from his references to such minor details like the *Vrksadhirudha* and *Latavestitaka* (15) types of embraces described in the *Kamasutra*. The commentary explains these two as two different varieties of graceful embrace. For the fine pose described in the verse इति स्फुटं तद्वचसस्तयादरात् सुरस्पृहारोपविडम्बनादपि कराङ्कसुप्तैककपोलकन्धया श्रुतं च तद्गाढितमश्रुतं च we have the nearest approach in the figure of *Madalasa* in Ravi Varma's charming picture of *Madalasa Rtudhvaja*." In the end let us close this account with his personal experience of a genuine artist (16)

Other poets.—Like *Kalidasa*, *Bana* and *Sriharsa*, other poets can also be worked out from this angle. The pioneering lead has already come from an eminent scholar and so to tackle up the subject, there is no dearth of guidance. Paucity of space forbids me to dwell at length on this topic, nevertheless a few words may be added on the stray references to pictures by other writers like *Bhavabhuti*, *Sri Harsadeva Magha*, *Somesvarasuri*, *Rajasekhara* and *Dhanapala*. These names are only barely touched here and it does not mean they exhaust the list.

Bhavabhuti's—*Uttara-Rama-Carita* gives us a very vivid knowledge of the principles of perspective which for the landscape artists was an essential pre-requisite. The picture of *Ingudipadapa* near *Srngaberpura*; of the *Ganga*; of the *Vatavrksa* called *Syama* on the way to *Citrakuta*; of the *Prasravana* mountain in all its glory ; the picture of parleying of *Surpanakha* with *Pancavati* as background, of *Pampa* lake and its surroundings—all show that painting natural scenery was a common feature implying knowledge of perspective.

Sri Harsadeva—is accredited with three very popular stageable dramas—*Ratnavali*, *Priyadarsika* and *Nagananda*. We have seen *Bona's alabu* for holding colours and *Kalidasa's varnikakarandaka*, a box for holding brushes, Sri Harsadeva speaks of '*Samudgaka*' cf. गृहीतसमुद्गकश्चित्रफलकवर्तिका in the *Ratnavali* hinting practically at all the accessories of painting, colour box (*Samudgaka*), picture board (*Phalaka*) and brush (*vartika*).

Dandi.—In his *Dasakumaracarita* corroborates this meaning of Samudgaka as colour box—vide uec. II.p. 99—मणिसमुद्गकात् वर्णवर्तिकामुद्धृत्य etc. where also are given some very important clues of the technique of painting like '*Niryasa*' and '*Kalka*' (already explained in

the body of this book—cf also 'Vartika and Background chap IV) These are related to the elucidation of the nature of colours also—cf under Kalidasa

Magha—Is a versatile genius and his knowledge of the different branches of learning is a jealous tribute In the 3rd canto of *Sisupalavadha* there is a reference to the *Alekhya karma* though not elucidating directly any pictorial technique or convention nevertheless, he simply voices forth the opinion that too shining and too smooth a surface is not always quite convenient for drawing a picture

यस्यामतिश्लक्ष्णतया गृहेषु विधातुमालेख्यमशक्नुवन्तः ।
चक्रुर्युवानः प्रतिबिम्बिताङ्गा सजीवचित्रा इव रत्नभित्ती. ।।शिशु ०३-३६

Rajasekhara—also evinces his great interest in this art He seems to be fully conversant with the chemistry of colours In his *Balabharata* there is a reference to a particular aspect of this side-branch namely the causes for dimming the colours cf नियंङ्गासर, etc.

Dhanapala. —The author of *Tilakamanjari* shows his mastery of light and shade the lucidity of only expert painters

राजनीतिरिव, etc .. ..

He also refers in some of the passages of his Tilakamanjari to *Citropadhyayas* and towns folk well versed in the theory of painting as critics of art and pictures

Somesvarasuri's—Yasastilaka Campu also abounds with pictorial references giving an evidence not only of his depth of knowledge of the art but also that of the flourishing condition of this fascinating art A very advanced, popular and interesting side-development of the pictorial art has been *Patralekhana*, i e painting of creeper-designs on the body of both man and beast. In Kalidasa s Meghaduta, we have already seen a description of Sindura painting on the elephant's body In Somadevasuri's Yasastilaka is a passage describing the *bhuti* of the elephant consisting of *Bhakti-ccheda*—Drawings of festoons

(flags), conch, discus, svastika, Nandyavarta and the like, make up the elephant's artistic decoration. This information is rare.

In painting of the bodily limbs (so popular in ancient India among the ladies), fingers and nails must have been more popular in the *Angaprasadhana* served as *Srngaranga* and *Sri Suri* does refer to it, simply echoing the practice :

ऊर्ध्वंनखरेखालिखितनिखिलदेहप्रसादम् । Y.T.p. 463

Needless to multiply the further references to other poets and their works. Coomaraswamy (as already referrd to, cf. Chap. I) has also gathered many allied references in his monograph 'One hundred references to Indian Painting and further reference to Painting in India'—Artibus Asiac IV, pp. 41 and 126—and there is still a very fine scope for further researches in this hitherto unattended branch of profitable learning.

Book Illustration :—

In the end a third current of pictorial tradition may also be touched just to point out universal cultivation of this art and its appeal thereof 'चित्रं हि सर्वशिल्पानां मुखं लोकस्य च प्रियम्' It is the Indian pictorial art as developed in *Book-Illustrations.* Its. vogue though quiet common in other parts of India, Western India, however, may be credited to have taken higher strides in this direction as per the finds in our collections, a reference to one of these (cf. Illustrated Jain Manuscripts) has already been made. 'Gujarat possesses a large number of illustrated manuscripts mostly Jain which are preserved in the *bhandaras* at Ahmedabad, Patan and other places. The pictures found in these works appear to be the outcome of a special technique which obtained in Gujarat long before the advent of Mughals. The examples reproduced in the works of Dr. Coomarswamy and in the copiously illustrated volume of the *Jainachitrakalpadruma* furnish ample evidence of the existence of such a school'. *Hirananda Sastri's monograph* 'Indian Pictorial Art as Developed in Book-Illustrations' has brought out all these evidences to prove this exuberance in the development of Indian Painting and the reader is referred to glance at this work for necessary and interesting information.

THE LITERARY SUPPLEMENT—

Quotations from Kavyas

WORKS OF KALIDAS :

1. 'चित्रशालां गता देवी प्रत्यग्रवर्णरागां चित्रलेखामाचार्यस्यावलोकयन्ती तिष्ठति' Malavika, I.

2. 'विद्युत्वन्तं ललितवनिताः सेन्द्रचापं सचित्राः......प्रासादास्त्वां तुलयितुमलम्' Megha.

3. 'चित्रलेखामाचार्यस्यालोकयन्ती तिष्ठति' Mal. I.

4. (1) तेनाष्टौ परिगमिताः समाः कथञ्चिद्बालत्वादवितथसूनृतेन सूनोः ।
सादृश्यप्रतिकृतिदर्शनैः प्रियायाः स्वप्नेषु क्षणिकसमागमोत्सवैश्च ॥
Raghu. VIII. 92.

(ii) 'बाष्पायमाणो बलिमन्निकेतमालेख्यशेषस्य पितुर्विवेश'
Raghu. XIV. 15.

5. 'सखि ! प्रणम भर्तार, यः पार्श्वतः पृष्ठतः दृश्यते' । Mal. IV.

6. 'मत्सादृश्यं विरहतनु वा भावगम्यं लिखन्ती' Megh.

7. कार्या सैकतलीनहंसमिथुना स्रोतोवहा मालिनी
पादास्तामभितो निषण्णहरिणा गौरीगुरोः पावनाः ।
शाखालम्बितवल्कलस्य च तरोर्निर्मातुमिच्छाम्यधः
शृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीम् ॥ Abh. VI.

8. त्वामालिख्य प्रणयकुपितां धातुरागैः शिलायाम्
आत्मानं ते चरणपतितं यावदिच्छामि कर्तुम् ।
अस्रैस्तावन्मुहुरुपचितैर्दृष्टिरालुप्यते मे
क्रूरस्तस्मिन्नपि न सहते सङ्गमं नौ कृतान्तः ॥ Megha.

9. चित्रद्विपाः पद्मवनावतीर्णाः करेणुभिर्दत्तमृणालभङ्गाः ।
नखाङ्कुशाघातविभिन्नकुम्भाः संरब्धसिंहप्रहृतं वहन्ति ॥
Raghu. XIV. 16

10. हरेः कुमारोऽपि कुमारविक्रमः सुरद्विपास्फालनकर्कशाङ्गुलौ ।
भुजे शचीपत्रविशेषकाङ्किते स्वनामचिह्नं निचखान सायकम् ॥ R.III 55.
महेन्द्रमास्थाय महोक्षरूपं यः संयति प्राप्तपिनाकिलीलः ।
चकार बाणैरसुराङ्गनानां गण्डस्थलीः प्रोषितपत्रलेखाः ॥ R. VI. 72.

11. ततः प्रकोष्ठे हरिचन्दनाङ्किते प्रमथ्यमानार्णवधीरनादिनीम् ।
रघुः शशाङ्कार्धमुखेन पत्रिणा शरासनज्यामलुनाद्बिडौजसः ॥ R.III.59

12. चित्रे निवेश्य परिकल्पितसत्त्वयोगा रूपोच्चयेन मनसा विधिना कृता नु ।
स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ॥
S. II 9.

13. उन्मीलितं तूलिकयेव चित्रं सूर्यांशुभिर्भिन्नमिवारविन्दम् ।
बभूव तस्याश्चतुरस्रशोभि वपुर्विभक्तं नवयौवनेन ॥ K. I. 32.

14. 'स्खलतीव मे दृष्टिर्निम्नोन्नतप्रदेशेषु' Abh VI

N. B. As regards 15, 16 and 17 cf. Abh S. Act VI

18. पीतासितारक्तसितैः सुराचलप्रान्तस्थितैर्धातुरजोभिरम्बरम् ।
अयत्नगन्धर्वपुरोदयभ्रमं बभार भूम्नोत्पतितैरितस्ततः ॥ Kum XIV.31

19. नेत्रा नीताः सततगतिना यद्विमानाग्रभूमी-
रालेख्यानां स्वजलकणिकादोषमुत्पाद्य सद्यः ।
शङ्कास्पृष्टा इव जलमुचस्त्वादृशो जालमार्गै-
र्धूमोद्गारानुकृतिनिपुणा जर्जरा निष्पतन्ति ॥ Megh.

20. (i) व्यूढस्थितः किञ्चिदिवोत्तरार्धमुन्नद्धचूडोऽञ्चितसव्यजानुः ।
आकर्णमाकृष्टसबाणधन्वा व्यरोचतास्त्रे स विनीयमानः ।
Raghu. XIII.51

(ii) 'स दक्षिणापाङ्गनिविष्टमुष्टिं नतांसमाकुञ्चितसव्यपादम्, । Ku. III.

21. तस्य निर्दयरतिश्रमालसाः कण्ठसूत्रमपदिश्य योषितः ।
अध्यशेरत बृहद्भुजान्तरं पीवरस्तनविलुप्तचन्दनम् ॥
Raghu XIX. 32

22 (i) व्यूढोरस्को वृषस्कन्धः शालप्रांशुर्महाभुजः ।
आत्मकर्मक्षमं देहं क्षात्रो धर्म इवाश्रितः ॥ Raghu I-13.

युवा युगव्यायतबाहुरंसलः कपाटवक्षाः परिणद्धकन्धरः ।
वपुः प्रकर्षादजयद् गुरुं रघुस्तथापि नीचै-र्विनयाददृश्यत ॥

Raghu III 34

(ii) वृत्तानुपूर्वे च न चातिदीर्घे जङ्घे शुभे सृष्टवतस्तदीये ।
शेषाङ्गनिर्माणविधौ विधातुर्लावण्यमुत्पाद्य इवास यत्नः ॥

Kumara.1.35

(iii) दीर्घाक्षं शरदिन्दुकान्तिवदनं बाहू नतावंसयोः
संक्षिप्तं निविडोन्नतस्तनमुरः पार्श्वे प्रमृष्टे इव ।
मध्यः पाणिमितो नितम्बि जघनं पादावरालाङ्गुली
छन्दो नर्तयितुर्यथैव मनसः श्लिष्टं तथास्या वपुः ॥ M. II.3.

राजा—वयस्य ! अन्यच्च, शकुन्तलायाः प्रसाधनमभिप्रेतमत्र विस्मृतमस्माभिः ।

विदूषकः—किमिव ?

सानुमती—वनवासस्य सौकुमार्यस्य च यत् सदृशं भविष्यति ।

राजा—कृतं न कर्णार्पितबन्धनं सखे शिरीषमागण्डविलम्बिकेसरम् ।
न वा शरच्चन्द्रमरीचिकोमलं मृणालसूत्रं रचितं स्तनान्तरे

Abh. VI

cf. also.

इयमधिकमनोज्ञा वल्कलेनापि तन्वी
किमिव हि मधुराणां मण्डनं नाकृतीनाम् Abh. I

24. 'सखि, रोचते ते मेऽयं मुक्ताभरणभूषितो नीलांशुकपरिग्रहोऽभिसारिकावेशः, Vik. VII.

25. वेणीभूतप्रतनुसलिलासावतीतस्य सिन्धुः ।
पाण्डुच्छाया तटरुहतरुभ्रंशिभिर्जीर्णपर्णैः ॥
सौभाग्यं ते सुभग विरहावस्थया व्यञ्जयन्ती ।
कार्श्यं येन त्यजति विधिना स त्वयैवोपपाद्यः ॥ Megha.

26. (i) त्वमेव तावत्परिचिन्तय स्वयं कदाचिदेते यदि योगमर्हतः ।
वधूदुकूलं कलहंसलक्षणं गजाजिनं शोणितबिन्दुवर्षि च ॥
Kum. V.67.

(ii) आमुक्ताभरणः स्रग्वी हंसचिह्नदुकूलवान् ।
आसीदतिशयप्रेक्ष्यः स राज्यश्रीवधूवरः ॥ Raghu XVII.25.

27. सुरगज इव दन्तैर्भग्नदैत्यासिधारैर्नय इव पणबन्धव्यक्तयोगैरुपायैः ।
हरिरिव युगदीर्घैर्दोर्भिरंशैस्तदीयैः पतिरवनिपतीनां तैश्चकाशे चतुर्भिः ॥
Ragh. X 86.

28. 'वित्तेशानां न च खलु वयो यौवनादन्यदस्ति' Megh
29. 'सिद्धद्वन्द्वैर्जलकणभयाद्वीणिभिर्मुक्तमार्गः' ,,
30. 'न दुर्वहश्रोणिपयोधरार्ता भिन्दन्ति मन्दां गतिमश्वमुख्यः' Kum I.
31. सखि ! तदा ससंभ्रममुत्कण्ठिताहं भर्तु रूपदर्शनेन तथा न वितृष्णास्मि यथाद्य विभावितश्चित्रगतदर्शनो भर्ता. Malavika. IV
32. अये ! अनुपयुक्तभूषणोऽयं जनश्चित्रकर्मपरिचयेनाङ्गेषु ते आभरण-विनियोगं करोति । Abh. IV.
33. प्रविकृतिरचनाभ्यो दूतिसंदर्शिताभ्यः समधिकतररूपाः शुद्धसंतानकामैः ।
अधिविविदुरमात्यैराहृतास्तस्य यूनः प्रथमपरिगृहीते श्रीभुवौ राजकन्याः ॥
R.XVIII.53.

34. चित्रगतायामस्यां कान्तिविसंवादशङ्कि मे हृदयम् ।
संप्रति शिथिलसमाधि मन्ये येनेयमालिखिता ॥ Mala. II.

35 पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः ।
जलमिव समुद्रशुक्तौ मुक्ताफलतां पयोदस्य ॥ Mala. I.

WORKS OF BANABHATTA

1. 'सुरासुरसिद्धगन्धर्वविद्याधरोरगाध्यासिताभिश्चित्रशालाभिः …………
दिव्यविमानपङ्क्तिभिरिवालङ्कृता' Ka. 99.
2. (i) 'सकलदेशादिश्यमानशिल्पिसार्थागमनम्'
(ii) 'सितकुसुमविलेपनवसनसंस्कृतैः सूत्रधारैः' H. C. 142

3. (i) 'चित्रलेखादर्शितविचित्रसकलत्रिभुवनाकाराम्' Ka. 176.
(ii) 'आलेख्यगृहैरिव बहुवर्णचित्रपत्रशकुनिशतसंशोभितैः' Ka. 241

4. (i) 'प्रत्यग्रलिखितमङ्गल्यालेख्योज्ज्वलितभित्तिभागमनोहराणि' Ka. 136
(ii) 'चतुरचित्रकरचक्रवाललिख्यमानमङ्गल्यालेख्यम्' H.C.142

5. 'चित्रावशेषाकृतौ काव्यशेषनाम्नि नरनाथे' H.C.175

6. (i) 'प्रविशन्नेव. ....चित्रवति पटे......कथयन्तं यमपट्टिकं ददर्श' H.C.153
(ii) 'यमपट्टिका इवाम्बरे चित्रमालिखन्त्युद्गीतकाः' H.C.138

7. 'वासभवने मे शिरोभागनिहितः कामदेवपटः पाटनीयः' Ka.536

8. 'प्रविवेश च द्वारपक्षलिखितरतिप्रीतिदैवतम्' H.C.148

9. 'सुप्तया वासभवने चित्रभित्तिचामरग्राहिण्योऽपि चामराणि चालयाञ्चक्रुः' H.C.127

10. 'आलेख्यक्षितिपतिभिरप्यप्रमणद्भिः संतप्यमानचरणौ' H.C.136

11. 'दिवसानसानेषु ....चित्रभित्तिविलिखितानि चक्रवाकमिथुनानि' Ka. 446

12. 'अत्र च स्नानार्थमागतया......विलिखितानि......त्र्यम्बकप्रतिबिम्बकानि वन्दमाना' Ka.262

13. (i) 'रूपालेख्योन्मीलनकालाञ्जनवर्तिका' Ka.455
(ii) वर्णसुधाकूर्चकैरिव करैर्धवलितदशाशामुखे चन्द्रमसि' Ka.527
(iii) 'इन्दुकरकूर्चकैरिवाक्षालिताम्' Ka. 246

14. 'अवलम्बमानतूलिकालाबुकांश्च......' H.C 217

15. (i) उत्थापिताभिनवभित्तिपात्यमानबहलवालुकाकण्ठकालेपाकुलालेपकलोकम्। H C.142

(ii) 'उत्कूर्चकैश्च सुधाकर्परस्कन्धैरधिरोहिणीसमारूढैर्धवलीक्रियमाणप्रासादप्रतोलीप्राकारशिखरम्' ibid.

16. वत्सस्य यौवनारम्भसूत्रपातरेखा' Ka.466

17. (i) 'रूपालेख्योन्मीलनकालाञ्जनवर्तिका' Ka.455

(ii) 'प्रातश्च तदुन्मीलितं चित्रमिव चन्द्रापीडशरीरमवलोक्य' Ka 548

18. आलिखिता चित्रफलके भूमिपालप्रतिबिम्बम् ।" Ka. 172

19. उभयतश्च......पुरन्ध्रिवर्गेण समधिष्ठितम्' Ka.143

20. बहुविधवर्णकादिग्धाङ्गुलीभिर्ग्रीवासूत्राणि च...समन्तात्सामन्तसीमन्तिनीभिर्व्याप्तम्' H.C.143

21. (i) हरितालशैलावदातदेहः H.C. 188

(ii) (a) हंसधवला धरण्यामपतज्ज्योत्स्ना Ka.96

(b) हिमकरसरसि विकचपुण्डरीकसिते ibid

(iii) अभिनवसितसिन्दुवारकुसुमपाण्डरैः ibid

(iv) कर्णिकारगौरेण वीध्रकञ्चुकच्छन्नवपुषा ibid

(v) वकुलसुरभिनिःश्वसितया चम्पकावदातया H.C.33

(vi) दन्तपाण्डरपादे शशिमय इव H.C.70

(vii) (a) पीयूषफेनपटलपाण्डरम् H.C,10

(b) शङ्खक्षीरफेनपटलपाण्डरेण H.C 21

(viii) विकचकेतकीगर्भपत्रपाण्डरं रजःसङ्घातम् H C.20

22. (i) तस्य चाधरदीधितयो विकसितबन्धूकवनराजयः H.C.29

(ii) कुङ्कुमपिञ्जरितपृष्ठस्य चरणयुगलस्य H.C.31

(iii) कुसुम्भरागपाटलं पुलकबन्धचित्रम् H.C.31

(iv) रुधिरकुतूहलिकेसरिकिशोरकरलह्यमानकठोरघातकीस्तबके,— H. C. 47

(v) लोहितायमानमन्दारसिन्दूरसोम्नि ibid

(vi) माञ्जिष्ठरागलोहिते किरणजाले Ka. 53

(vii) बालातपपिञ्जरा इव रजन्यः Ka. 105

(viii) पारावतपादपाटलरागः Ka. 94

23. (i) (a शुकहरितैः कदलीवनैः Ka. 42

(b हारीहरिता H.C. 22

(ii) मरकतहरितानां कदलीवनानाम् Ka. 379

(iii) तरुणतरुतमालश्यामले H.C. 28

24. (i) कृष्णाजिनेन नीलपाण्डुभासा......धूमपटलेनेव Ka. 72

(ii) रासभरोमधूमरासु Ka. 52

(iii) वनदेवताप्रासादानां तरुणा......तपोवनाग्निहोत्रधूमलेखासु Ka. 52

(iv) कपोलकण्ठकर्बुरे.. तिमिरे H.C. 145

(v) शफरोदरधूमरे रजसि H.C. 21

25. (i) गोरोचनाकपिलद्युतिः Ka. 126

(ii) हरितालकपिलपक्ववेणुविटपरचितवृतिभिः Ka. 393

(iii) सन्ध्यानुबन्धताम्रे परिणततालफलत्विषि कालमेघमेदुरे H. C. *15*

(iv) धूसरीचक्रुः क्रमेलककचकपिलाः पांसुवृष्टयः H.C. 162

(v) गोधूमधामाभिः स्थलीपृष्ठैरधिष्ठिता H. C. 94

26. (i) जरन्महिषमषीमलीमसि तमसि H. C. 81

(ii) गोलाङ्गूलकपोलकालकायलोम्नि नीलसिन्धुवारवर्णे वाजिनि

(iii) चाषपक्षत्विषि तमस्युदिते H. C. 16

27. (i) आचमनशुचिशचीतिमुच्यमानार्चनकुसुमनिकरशारम्' H.C. 19

(ii) 'आभरणप्रभाजालजायमानानीन्द्रधनुःसहस्राणि' H.C. 71.

(iii) 'पाकविशरारुराजमाषनिकरर्मीरितैश्च H.C 94.
(iv) 'शबलशार्दूलचर्मपटपीडितेन' H.C. 232.
(v) 'तिर्यङ् नीलयंवलांशुकशाराम्' H.C. 79.

28 (i) (a) 'स्कन्धदेशावलम्बिना कृष्णाजिनेन नीलपाण्डुभासा तपस्तृष्णानिपीतेनान्तर्निपतता धूमपटलेनेव परीतमूर्तिः' K.A.72

(b) 'सरस्वत्यपि शप्ता किञ्चिदधोमुखी धवलकृष्णशारां दृष्टिमुरसि पातयन्ती' H.C. 13.

(ii) 'श्राकुलाकुलकाकपक्षधारिणा कनकशलाकानिर्मितमप्यन्तरगतशुकप्रभाश्यामायमानं मरकतमयमिव पञ्जरमुद्वहता चाण्डालदारकेणानुगम्यमानम्' K.A. 21.

(iii) 'श्रामत्तकोकिललोचनच्छविर्नीलपाटलः कषायमधुरः प्रकाममापीतो जम्बूफलरसः' Ka 36.

29. 'चक्षुः कुरङ्गकैर्घोणावंशं वराहैः स्कन्धपीठं महिषैः प्रकोष्ठबन्धं व्याघ्रैः पराक्रमं कैसरिभिर्नमनं... ...माधवगुप्तम् H.C. 140

30. 'सद्य एव कुन्तली किरीट कुण्डली हारी केयूरी मेखली मुद्गरी खड्गी च भूत्वावाप विद्याधरत्वम्' H.C. 115.

31. 'देवताप्रणामेषु मध्यभागभङ्गो नातिविस्मयकरः' Ka. 335.

32. 'श्रङ्गभङ्गवलनान्योन्यघटितोत्तानकरवेणिकाभिः' Ka. 75.

Naisadhiya-Carita of Sriharsa

1. (i) भ्रुवौ दलाभ्यां प्रणवस्य यस्यास्तनौ भालतमालपत्रम् ।
तदर्धचन्द्रेण विधिर्विपञ्चीनिक्वाणनाकोणधपुः प्रणिन्ये ॥ X. 85.

(ii) द्विकुण्डली वृत्तसमाप्तलिप्या कराङ्गुली काञ्चनलेखनीनाम् ।
कैश्यं मषीणां स्मितभा कठिन्याः काये तदीये निरमायि सारैः ॥
X. 86.

2. ते तत्र भैम्याश्चरितानि चित्रे चित्राणि पौरैः पुरि लेखितानि ।
निरीक्ष्य निन्युर्दिवसं निशां च तत्स्वप्नसंभोगकलाविलासैः ॥
X.35.

3. पुरि पथि द्वारगृहाणि तत्र चित्रीकृतान्युत्सववाञ्छयेव ।
नभोऽपि किर्मीरमकारि तेषां महीभुजामाभरणप्रभाभिः ॥ X. 31.

4. प्रियं प्रियां च त्रिजगज्जयिश्रियौ लिखाधिलीलागृहभित्तिकावपि ।
इति स्म सा कारुवरेण लेखितं नलस्य च स्वस्य च सख्यमीक्षते ॥
I. 38.

5. (i) भित्तिचित्रलिखिताखिलक्रमा यत्र तस्थुरितिहाससंकथाः ।
पद्मनन्दनसुतारिरंसुतामन्दसाहसहसन्मनोभुवः ॥
XVIII. 20.

(ii) पुष्पकाण्डजयडिण्डिमायितं यत्र गौतमकलत्रकामिनः ।
पारदारिकविलाससाहस देवभर्तुरुदटङ्कि भित्तिषु ॥ XVIII. 21

(iii) नीतमेव करलम्यपारतामप्रतीर्य मुनयस्तपोर्णवम् ।
अप्सरः कुचगघटावलम्बनात्स्थायिना क्वचन यत्र चित्रिता ॥
XVIII. 26.

6. (i) गौरीव पत्या सुभगा कदाचित्कर्तेयमप्यर्धतनूसमस्याम् ।
इतीव मध्ये विदधे विधाता रोमावलीमेचकसूत्रमस्याः ॥ VII. 83.

(ii) अपाङ्गमालिङ्ग्य तदीयमुच्चकैरदीपि रेखाजनिताञ्जनेन या ।
अपाति सूत्रं तदिव द्वितीयया वयःश्रिया वर्धयितुं विलोचने ॥
XV. 34.

7. (i) पुराकृतिः स्त्रैणमिमां विधातुमभूद्विधातुः खलु हस्तलेखः ।
येयं भवद्भावि पुरन्ध्रिसृष्टिः सास्मै यशस्तज्जयजं प्रदातुम् ॥
V

(ii) अस्यैव सर्गाय भवत्करस्य सरोजसृष्टिर्मम हस्तलेखः ।
इत्याह धाता हरिणेक्षणायां किं हस्तलेखीकृतया तवास्याम् ॥
VII. 72

(iii) हस्तलेखमसृजत् खलु जन्मस्थामरेणुकमसौ भवदर्थम् ।
राम राममधरीकृततत्तल्लेखकः प्रथममेव विधाता ॥ XXI. 69

8. (i) विरहपाण्डिम, राग, तमोमषीशितिम, तन्निजपीतिम वर्णकैः ।
दश दिशः खलु तद्दृगकल्पयल्लिपिकरी नलरूपकचित्रिताः ॥
IV 15

(ii) पीतावदातारुणनीलभासां देहोपदेहात्किरणैर्मणीनाम् ।
गोरोचनाचन्दनकुङ्कुमैणनाभीविलेपान्पुनरुक्तयन्तीम् ॥ X.97

9. न्यस्य मन्त्रिषु स राज्यमादरादारराध मदनं प्रियासखः ।
नैकवर्णमणिकोटिकुट्टिमे हेमभूमिभृति सौधभूधरे ॥ VIII.3

10. स्थितिशालिसमस्तवर्णतां न कथं चित्रमयी बिभर्तु या ।
स्वरभेदमुपैतु या कथं कलितानल्पमुखारवा न वा ॥ II 98

11. cf. N.C. VII. *21*, 33, 36, 37, *51*, 62, 66, 67, 70, 89 98, 102, **105** and 106.

12. कुत्रचित् कनकनिर्मिताखिलः क्वापि यो विमलरत्नजः किल ।
कुत्रचिद्रचितचित्रशालिकः क्वापि चास्थिरविधैन्द्रजालिकः ॥
XVIII. 11

13. स्तनद्वये तन्वि परं तथैव पृथौ यदि प्राप्स्यति नैषधस्य ।
अनल्पवैदग्ध्यविवर्धिनीनां पत्रावलीनां बलना समाप्तिम् ॥ III. 18

14. दलोदरे काञ्चनकेतकस्य क्षणान्मसीभावुकवर्णलेखम् ।
तस्यैव यत्र स्वमनङ्गलेखं लिलेख भैमीनखलेखिनीभिः ॥ VI. 63

15. क्रमोद्गता पीवरताधिजङ्घं वृक्षाधिरूढं विदुषी किमस्याः ।
अपि भ्रमीभङ्गिभिरावृताङ्गं वासो लतावेष्टितकप्रवीणम् ॥ VII.97

16. चित्रतत्तदनुकार्यविभ्रमाध्याय्यनेकविधरूपरूपकम् ।
वीक्ष्य यं बहु धुवञ्शिरो जरावातकी विधिरकल्पि शिल्पिराट् ॥
XVIII. 12

Appendix B—Illustration—Could not be given due to the paucity of funds in this edition.

Appendix C— vide चित्र-लक्षणम्—ahead.

Part III

The Supplement

OF

Royal Arts

The Six-fold Fine Arts

1. Music
2. Dance and Drama
3. Poetry
4. Architecture
5. Sculpture-Iconography and
6. Painting

षडङ्गो वेदः

षड् दर्शनानि

तथैव

षट् कल्पाः

Introduction

No Nation can ever shape its destiny and build its nation-hood as well rise to its highest peak of glory unless the roots of this emergence are not taken from the Ancient heritage. What was the impact of *Kala* whether *Lalita* or otherwise on our living in the ancient days ? It was a blossoming of the youth of the Nation, it was the hall-mark of our culture and civilization. Art of a country is considered a matrix of its civilization. *Kala* can be cultivated only when culture was rising. Culture and Kala, the twin sisters, are the hall mark of a nation. Let us recollect that glorious epock of *Vikramaditya* when Nine jems were shedding their lustre in his court. Let us also recollect those golden days of the Imperial Guptas when culture and *Kala* were blossoming in their full bloom. Do we not know that very prosperous period and the most congenial and refined atmosphere of the court of *Dharadhipa* Bhoja. In this context, may we not recollect that celebrated treatise of *Vatsyayana*, the immortal classic, the *Kamasutra* ? Can we not recapatulate the Sanskrit Romances like *Kadambari* of *Banabhatta* and poetry of *Kalidasa* wherein all the *Lalita Kalas* were given the most prominent place in the culture and refinements of men and women of those days. A *Nagaraka* or *Nagarika*, in the terminology of Kamasutra is one who cultivates Kalas. Accordingly the tradition of Kamasutra furnishes an authentic history that every Nagarika had in his house a bowl and brush. We were all aware of the most flourishing tradition of *Catussasti-Kalas*, which need some exposition.

Art in our tradition is synonymous with *Silpa* and Kala or more appropriately with Silpa-kala. It is the subject matter of *Silpa-sastras*. The traditional list of the sixty-four arts, the Catussasti-Kalas is referred in practically all the ancient sources of literature, Brahmana, Baudha and Jaina. The *Srimadbhagavata*, the *Harivamsa*, the *Visnupurana* are noted for their reference. The reputed work of Buddhists, the Lalita-Vistara also refers to these Kalas. The *Uttaradhayana-sutra* of the Jainas equally talk of these Kalas. A good many

celebrated commentators on these scriptural texts have a creditable expatiation on the artistic culture of ancient India. The foremost credit goes to the celebrated commentator of Kamasutra, ***Yasodhara,*** who has realy made some illuminating observations on the interpretation of the Kalas, like ***Yana-matrika,*** which I have been able to rehabilitate these kalas on their proper codification and culture as well, in my Vastusastra Volume I.—Hindu Science of Architecture. This brief indication is sufficient to establish that Hindus had equal regards to their spiritual as well as material culture and civilization. To think that ancient Hindus were merely spiritualists, is not a fact. If there were Vedas, there were also Upa-vedas. These Upavedas like ***Ayurveds,*** Science of medicine, ***Dhanurveda,*** Military Science, ***Gandharva-veda,*** Science of Music and ***Sthapatya-veda,*** Science of ***Vastu-Silpa-citra*** were founders of Technical Sciences and Fine arts of India. There was yet anothere ***Upa-Veda*** called ***Artha-veda,*** the Science of Polity and State-craft. ***Natya-Veda*** is nothing but a supplement of ***Gandharva-veda.*** We shall have an occasion to dwell on these at the proper place. In India there was hardly any line of demarcation between Science and Art and Science without Philosophy had no meaning for us. Hence our lore was an integrated whole. My contention is that if there were Vedas representing ritual, religion and philosophy, there were also upa-vedas, founding the material sciences—technical as well as positive. Hindus had founded both the ***Vidyas,*** the ***Para*** and the ***Apara.*** Every Veda had an Upaveda. ***Ayurveda,*** the Science of medicine (including Chemistry, Botany and Physiology) was attached to ***Rgveda.*** Similarly, ***Dhanurveda,*** the Military Science, was attached to ***Yajurveda. Gandharva-veda*** and ***Sthapatya-Cum-Artha-Veda*** to ***Sama*** and ***Atharva*** respectively. This ***Artha-Upaveda*** represents social organisation and State-craft. We know of the ***Arthasastra*** of ***Kautilya*** the most reputed treatise on polity and war-strategy. Thus our Vedas and Upavedas have given composite content to make our life perfect in both the aspects, the spiritual and the material, How could otherwise we would have evolved the definition of Dharma as :

"यतोऽभ्युदयनि : श्रेयससिद्धि : स धर्मः"

Dharma does not mean dogma or ritual, it means the sustaining factor of life in its most complete aspect. *Abhyudaya* stands for material prosperity and *Nissreyas* for *Moksa*, the release of the soul from bondage. These are cardinal postulates which have prefected our culture. Thus we can appreciate the balancing of Materialism and Spiritualism in our culture.

The immortal classic of *Vatsyayana*, the *Kamasutra* has become a taboo on account of too much irrational out-look on our part. The fact is that youth and beauty, as an essential condition for the cultivation and development of arts, reached a fuller recognition and a more elaborate treatment in the erotic group of literature. In the *Kamàsutra*, youth and beauty, is the main theme. The arts have nothing to do with religion. The later history however, brought about a transformation in the outlook of arts, because the arts like architec ture, sculpture (iconography), poetry and painting as well as music and dancing became the hand-maids of religion or more correctly of Devotional Fervour. A good many arts died out and the most prominent ones became the subject matter of the *Sastras*—*Silpa-Vastu*-texts. The revival of the *Silpa-sastra* would revive our art-consciousness. I have in my own way, devoted and dedicated all energy to the study of this neglected lore of India and I am sure some day may come when these studies and researches may bring about some thinking in the planning of modern India as opined by the Late Gadgil, the ex-Governor of Panjab —Vide his Fore-word to my Vastusastra Vol I—Hindu Science of Architecture.

I amy also refer to some very popular classics, wherein these arts are equally extolled. Kalidasa, the sweetest bard of India, was a typical cultured citizen—a *Nagarika* as well as an expert in all three well-known arts—Dancing. Painting and Music, as is evident from his three dramas. *Malavikagnimitra* opens us a leaf of the chapter on Dancing, Painting is given sufficient prominece in *Sakuntalam* and *Vikramorvasiyam* is noted for Music.

Sivaramamurty's significant remark in this connection is noteworthy (cf. his paper 'Kalidasa and Painting' J. O. R. Vol. III 1933) : "From the Citra salas, decorations of houses with pictures, portraits

and imaginary pictures drawn on board and painting of creepers on human body, the colour decoration of the elephant, down to the comparatively insignificant border decoration of garments, there was nothing so trivial as not to give scope for the expression of the enthusiasm of the time for this noble art. It was not the professional artist that was the only store-house of this knowledge. Painting was a part of the polite education of the day and was freely practised by both sexes. Portrait-painting appears to have been very popular; memory and imagination are also given stimulus by paintings being executed even in the absence of models. The latter Kalidasa styles Bhavagamya Citra".

In my book—Hindu Canons of Painting or *Citralaksanam*—I have been able to fully expound this art with special reference to the poetical works of *Kalidasa, Banabhatta, Sriharsa* and so on so forth under the different headings in the Canons of Painting. For Bana, the saying "बाणोच्छिष्टं जगत्सर्वम्" is really very appropriate, since he has not left any of the two domains-the *Sthavara* and the *Jangama* for his descriptions with his super artistic expression. The colour-scheme of *Bana* is really a masterpiece and I have dwelt at length in the above-quoted work of mine, It is a fact that *Bana* has excelled all, in his mastery of pictorial art.

With this brief introduction to the artistic culture of India, I must invite the attention of the leaders and planners of modern India to please ponder over the reason as to why most of the arts have died out from our society ? The reason may be manifold, but the main reason is : We are neglecting our past, we are epually ignorant of our Technical Heritage both in Technical Sciences like *Sthapatya,* Canons of Town Planning, Engineering and Architecture as well as the Science of ancient Polity and State-craft and the Fine arts like Painting, Dancing, Drama and Music. Music and Dancing no doubt are to some extent preserved by the hereditory possessions and culture in the scattered families of the South and the North, but architecture is altogether banished and all our buildings are being modelled and constructed on the cold countries pattern which are not at all suited to this very hot climate of India. What is the implication of Puranic and Agamic Injunction :

"शिलास्तम्भे शिला कुड्यं नरावासे न योजयेत्"

I shall take up this issue at its proper place, Now before I embark upon my central thesis to expound the principal Fine Arts, the *Lalita-Kalas,* I must say something on the genius of the Art of India. According to *Yasodhara,* the oelebrated commentator on *Vatsayana Kamasutra,* the sixty four arts are the basic arts which may be divided into 518. This shows how Indians were fond of arts. Some of the arts like music, dancing and painting may be termed es fine, others like carpentry, commercial and applied, and still others like *Vastuvidya* as technical and practical. Some of the so-called arts mentioned in this list may be better called skills and social man ners like make-up, puns and jokes. The list also includes, medicine mechanics, matallurgy and chemistry. This view of art as adopted by *Vatsyayana*-Kamasutsa, is purely secular, and may be designated as social tradition of Art. The fact that only some arts are given prominence in *Vastusastra* is due to their particular association with art and architecture. *Alekhya* (Painting), *Partimala* (Sculpture and Iconography—vide Jivagosvamin's and Vallabhacary's interpretation), *Taksana* (Carpentry), *Vastu-Vidya* (Architecture) the *Yanamatrika* (Mechanical contrivances wrongly interpreted by P. K. Acharya as science of accidents) are treatəd in these texts, while others have been left out altogether. This is a very interesting episode in the cultural history of India. It shows that the utilitarian view of culture and civilization had the upper hand in shaping the art history of our land. The use and disuse of these arts determine life and death of a culture and its refinement and, accordingly, a good many arts have altogether died out, and a few references can be found only in the classical writings like *Banas's Harsacarita* and Kadambari, Dandin's *Dasakumaracarita* and in so many other works. Some of arts, included in the list of 64, pertain to women and such arts may be said to be associated with beauty and youth, which, in their turn suggest the very flourishing state of material culture and civilization of India. This evidence is helpfull in expounding the sociological aspect of Indian art which is wrongly regarded as mainly a religious culture.

As regards the aesthetic stand-point of Hindu art, the aesthetic and the religious points of view go together. Aesthetics is not only

the science of the technique of Arts, but also a philosophy of art, and the intimate relationship between philosophy and religion is well known. Hence both these points may be said to be integrated into one. Accordingly it may be noted that in India of the past threre was no hard and fast line of demarcation between the mechanical and the fine arts. All arts were fine in the sense that every art was to arouse some kind of aesthetic pleasure or experience, hence Muses of Fine Arts did not descend on earth one after another. Poetry, Painting, Music, Dancing, Sculpture, all were life companions of man even in rudimentary moorings of his civilised life. Some of the earliest Caves, in relation to painting at least, show this trait of the early human civilization. The *Visnu-dharmottara-Purana* is remarkable for its proclamation that painting without dancing is an incomprehensible art. Music in some form or other was cultivated in the communal or individual way. Gradually a philosophy of art developed

With these introductory remarks let me enunciate the main domain of Fine Arts. Like *Sadango Vedah*—the Six limbs or Six auxilliary Sciences *Sad Darsanani*—the Six Systems of Indian Philosophy—of the Veda so there were also six *Kalas* and they are :—

1. **Music**
2. **Dance and Drama**
3. **Poetry**
4. **Architeoture (Vastu)**
5. **Sculpture-Iconography (Silpa)**
6. **Paintiag (Citra)**

Let ms take these one by one :

1. *MUSIC—Sastra and Kala*(Gandharva-Veda)

Music to my mind has two aspects, one individual communion and the other public performances. Hence in the latter aspect, Music and Dance are intimately connected, hence Gandharva-veda may be

said to be the store house of both these *Kalas*. Abhinaya-darpana rightly echoes this aspect of the combined and coordinated constitution. *Gandharva Veda* is only an *Upa-veda*. *RK*. and *Sama Vedas* are the oldest documents of the Indo-Aryan literature where words are all set to music. The words like "*Gatha*" "*Gana*" etc. occuring in the *RK. Veda* indicate that the Aryans chanted the *Mantras*. In the *Atharva-veda* also there are some such indications, whcich point out that songs and hymns were used in the same sense. There are certain references even to Dancing in the *Rk-Veda*; also are names there of musical instruments: *Dundubhi, Vina, Vanaspati, Adambara*, (drums), *Gargara, Karkari* (Material musical instruments), *Vana, Ghata* etc. etc. The fundamental basis of Indian music is melody and rhythm and it has developed in a manner some what different from that of the west. In the west there are harmony, counterpoise and orchestration and melody is subservient to the whole design. In the western music melody is absent and harmony is all. It is this unique character of Indian music that we have developed a philosophy of Music, what is called *Nada-Brahma*, as well as the later developments of the Devotional songs, in the *Vaisnava* movement as founded by that great saint Chaitanya. With this brief introduction let me purview the history of Music in India.

The Science of Music, no doubt, is as old as any of these *Upavedas* and there are abundant references to its antiquity in the later literature on Music, but unfortunately, this branch of technical lore is also hidden from the stand point of syetematic and scientific exposition. Much has been done in the preservation of folk-lore in an intimate relationship with Dance, Drama and Instrumental Music, but its codifications, as are found in ancient, early medieval and later medical literature, need a projected planning of resarch. South Indian Musicians, *Sangita-Panditas, Nrtta-Kovidas* have done a remarkable service in the preservation of this lore, but Sanskrit scholars especially the Vedists, the experts of *Sama*, may take up this especially lost thread to reconstruct the whole science.

Science of Music is intimately related with Metaphysics. The whole cosmology is based on *Iccha* and *Nada* and the concepts of *Nada-Brahma* and *Sabda-Brahma* are well known. The ancient music aimed at sonnd in pure form or *Brahman*, now it is conceived as a means

of aesthetic enjoyment. The non-Aryan contributions in the realm of ancient music especially the Pre-Vedic times were the real contents. Then followed the period of Hymns, of the *Arcika* period or more appropriately the *Gatha* period or the period of Tune or the *Saman*. It was on the basis of three *Swaras—Udatta* etc. that seven notes were discovered in Indian Music. This development may be termed as religious culture. Secular music was also gradually asserting itself. Various types of regional music developed in different regions of the land, sung for the communal entertainment and enjoyment. Epics, *Puranas* and other ancient literature all corroborate this culture. Ancient authors like Five *Bharatas—Nandi, Kohala, Dattila, Bharata* and *Matanga* are the first promulgators. *Narada's Sangitamakaranda* is another Land-mark.

The Buddhist period is also noted for the exhuberance in musical authorships as referred to by *Abhinava-gupta, Saradatanaya, Nanyabhupala, Parsvadeva* and *Sarangadeva*, the 10-12th century writors. Some of these celebraties are *Astika, Apisali. Uttara, Umapati, Katyayana, Kamadeva, Kumbhodbhava, Ghantaka, Chatraka, Datta, Devara, Drauhini, Dhenuka, Priyatithi, Binduraja, Bhrata, Kasyapa*—Several *Bhattas* (as may as six), *Rahula, Vena, Vyasa, Vacaspati, Sakaligarbha, Surya* and *Suresvara*.

The 3rd period of Indian Music begins with the Hindu Revival after the decline of Buddhism. Most of the treatises are lost, the writers can only be reconstructed from the references and the modest list is: *Udbhata, Lollata. Sankuka, Utpaladeva, Nrsinhagupta, Abhinavagupta*, the reputed author of *Adhinavabharati. Bhoja leva, Simhana, Abhayadeva, Mammata* (different from *Kavyap. akasakara*), *Rudrasena, Somesvava III* (the author of Manasollasa), *Locanakavi (Rajatarangini), Paramardi, Devendra (Sangit-muktavali), Somesvaradeva (Sangitaratavali), Saradatanaya (Bhavaprakas), Nanyabhupala (Sarasvatihrdayalamkara)*.

In this limited space it is not possible to dilate upon the massive treatment of this fascinating science with especial reference to the classification of *Ragas—Suddha, Bhinna* and *Sadharana* etc. and their *Jatis*, Nomenclature. However a note may be struck that king Somesvara's *Manasollasa*, is a store-house for some rare information in regard to Non-Aryan influence—vide *Velavulli* melody mentioned in it.

Hence in the development of Indian music, the two distinct styles Northern and Southern styles cannot be under-estimated. *Prabandhas* or Musical compositions are also a notable development in the technique of India Music.

As regards musical instruments, it is equally a formidable subject. The references go to the earliest times, even to pre-Vedic or pre Aryan age. The varied instruments found in Mohenjo-daro and Harappa excavations include a seven-keyed flute which denotes seven note-places, and a stringed musical instrument resembling the *Vina*. *Vina* and *Mrdanga* were current in *Vedic* times and the types of the *Vina* as refered in later literature are as many as fifteen to eighteen. *Dundubhi* and *Bhumi* are also refered to, in *Samhitas*. The *Naradiya-Siksa* mentions both the *Vina* and the *Venu* connecting former with Vedic music and the latter with *Gandharva* or popular music. The *Visnudharmottara* devotes one full chapter on musical instruments entitled "*Atodyavidhi*" and here the four types of traditional musical instruments are described: *Tata* i.e. stringed instruments; *Susira* i. e. wind instrument; *Ghana*, i.e. metallic instruments and *Avanaddha* i.e. stretched instruments like drum.

Somesvara's Manasollasa also incorporates further developments in this art along with so many varieties and sub-varieties of these principal classes of musical instruments. *Kinnari Veena* may be said to represent *Kinnara-gana* and *Yaksa-gana* still prevallent in South India.

The Music as propounded in *Bharata's Natyasastra* is rather obsolete. *Sarangadeva's Sangita-ratnakara* is the most popular treatise on Indian Music. *Sangita-ratnakara* says, "*Dhatu* and *Matu* combine to produce a song; "*Dhatu* is *Nada*, or note, and *Matu* is *Aksara*, or word. Again the same treatise also says, —"Complete music is produced by the harmonious combination of song, dancing and instrumental music"—Further, that book writes :—"The chanting of hymns was instroduced in the *Rk-Vedic-age*, which developed into song in the *Sama Vedic* times, which again was improved into dramatic performance in the *Yajur-Vedic* times, but the synthesis of all aesthetic emotions (*Rasa*) was achieved during the age of the Atharva Veda."

II—DANCING-NATYA-NRTTA-SASTRA AND KALA (NATYA-VEDA)

Hindu dance, no doubt, has in the recent times, been made known to the wide world by sincere endeavours of some leading exponents of this art like Udayashankar, Sankarana, Num-budripad Nataraj Vashi, Rukmini Devi, Mrlanini, Menaka Devi, Sadhana Bose, Sambhu Maharaj and so many other reputed dancers of the modern India. It remains, however, to be said that this Hindu dance can not be mastered in all its aspects, both according to the rules of the *Sastra* and to the various conventions and styles preserved within the particular parts of this country. This forgotton art lay burried for ages in the painted and sculptured figures in the old monesteries like Ajanta and temples like Aihole and Bhuvanesvara and Khajuraho or remained with particulars classes, families and localities mostly uncared for.

Hindu dance originated in the intimate companionship of Dance, the *Natya*. Therefore *Natya* or *Drama*, and dancing too, primarily represent *Rasa* or emotional fervour; secondarily, they aim at *Abhinaya* or presentation of life through the four different kinds of artistic expressions viz. physical movements (*Angika*), dialogues (*Vacika*), decorations (*Aharya*) and heightened emotion (*Satvika*).

Nandikesvara, the earliest exponent of Hindu dance, writes ; "Dance is of three kinds : *Natya* (dance-drama, dance with dialogue), *Nrtta* and *Nrtya* (the two forms of dance proper)". *Natya* and *Nrtta* should be witnessed particularly at the time of festival. *Natya* has some traditional story for its theme, whereas *Nrtta* is composed of the traditional movements of the body without reference to any particular mood or emotional fervour whatsoever. When *Natya* is adorable for the morale of the story that it represents, *Nrtta* provides an aesthetic approach to the art of dancing. *Nrtya*, however, suggests *Rasa* or fervour, and *Bhava* or mood, particular to the separate movements in the dance and the personal mental conditions of the dancer. *Nrtya* is entierly an emotional approach to the art of dancing and is recommended to be held at royal courts.

Dance in India once held an important place in the cultural life of the people. Inspired by the different moods of nature and expressed through symbols, dancing was very often found to provide suitable subjects for execution both in sculpture and in painting. Moreover, as the ancient *Hindus* went on the outlying countries towards the east of India to Siam, Combodia, the Islands of Java and Bali—on trade missions particularly, they carried with them their religions, Hinduism and Buddhism, and their art of sculpture and dancing to those places, where the traditions of old Indian art may even today be seen burried amidst the native ways of life, art and religion. Under the Buddhist monarchs, the missionaries also helped much in the propagation of the religious, artistic and cultural ideals of India into those countries.

The origin of Hindu dance is very ancient and romantic as well. It first flourished in Heaven and then came to the earth. All these references may be purviewed in old literature of *Samhitas, Brahmanas* and especially in *Bharata's Natyasastra.* The so called mythical origin of *Tandava* Dance is equally a very romantic theme of our scriptures. This *Tandava* Dance ows its origin to Siva's majestic as well as terrible dance at the time of his beloved *(Sati's)*, loss and the Great God intended that his strange and unparralled dance of *live* and life should be incorporated in the *Natya-Veda*, written premarily by *Brahma.* The God Commissioned *Nandikesvara* or *Tandu* for the work. Therefore dance formed a principal part of drama. Since *Tandu* formulated first in Heaven and then on Earth, it was known as *Tandava.* This dance is masculine in expression, vigorous in mood and terrible in certain other features. So, the necessity of a sweet, graceful and feminine dance to exist side by side with the vigorous and the terrible one was greatly felt. Even the Great God, Siva, was extremely sorry for the absence of a sweet, feminine grace in the art of dancing that he had given to the gods and the mortals. He requested Parvati, who had no doubt been recalled to life, to fill in what his own dance was wanting. Parvati, to give a complete shape to the entire art of dancing, to effect a perfect balance and harmony between the Terrible and the Sweet, herself composed the art of *Lasya* dance.

Like the art of painting and sculpture, the art of dancing in

India has a romantic and religious aura about it and is stepped in cosmic symbolism, natural inspiration and aesthetic ideal. It is much above mere imitation of emotions, mere pleasure of the sense or mere faith in religion. Though the art of Indian dance owes its origin to divine conception, it has besides an appeal that goes to stir up every human heart.

We have heard something about the intimate relationship between Dance and Drama. However it would remain incomplete to say that music was not equally integrated into this Trinity of Dance, Drama and Music. That dramatic presentation in the early days of India was made chiefly through dance-displays, is contained even today in the ramnants of the Kathakali dances of South India, which are regarded as the least affected forms of the Old Indian art, The gestures, that are the very soul of dancing, also constitute, the main techniques of dramatic display. Moreover, as *Nandikesvara* points out, dances were held in the same halls of enioyment where the dramas would be staged. According to sages like Bharata and others, dance (*Natanam*) is composed of *Natya* (drama), *Nrtta* and *Nrtya.*

What was the position of dancer and dancing girl in those days, may not be dilated upon here on account of paucity of space, The history of ancient India especially those golden days of Guptas and the medieval effulgence in the artistic ornamentation of those days fully speak of this heritage. The south Indian traditions are still in vouge. We have enough of the accounts of the *Devadasis* of South India. *Devadasis* are dedicated girls in Temples and this was not uniqe to our Southern part. Strabbo records a practice of dedicating girls in the temples of Ammon in Egypt, not dis-similar to that in Armenia. Similarly the insignia of the temple dancers according to Conjeevaran records consist of the figure of cupid, married to a sword, a dagger or the temple deity, a courtesan is never widow. Thi·is the story of the *Devadasis* of South India. These *Devadasis* were women exactly similar to the female Votaries of Egypt, Syria or Mesopotamia. The dancing girl's duties, then as now, are to fan the idol with *Camara*, to carry the sacred light called *Kumbarthi*, and to sing and dance before the god when the same is carried in procession. Incriptions show that in 1004 A.D. the great temple of the Chola king,

Rajaraja, at Tanjore, had attached to it, four hundred women of the temple, who lived in free quarters in the four streets round about it, and were allowed tax-free land out of the endowments.

As regards the stage-craft, expressions by suggestions and code of gestures, they more appropriataly pertain to the Dramatic art. Since Dance and Drama are twin sisters, naturally the exhaustive treatments on *Bhavas, Mndras*, and *Rasas* are euqally formidable subjects of Dances and drama and these we may not deal in details here.

Hindu dance as codified in texts is of two kinds: *Marga* or standardised or classical and *Deshi*, or popular. It may also be sweet and feminine, or harsh and masculine, i.e. *Lasya* or *Tandava*. *Tandava* dance originates from the name of the sage, *Tandu* The distinguishable features of this dance lie in the accompanying music in the *Mudras* or figurer works, and in the postures. That dance whose *Karnas* and *Angaharas* are stiff and harsh and whose *Vrtti* is *Arabhati*, is known as *Tandava*. Again, the dance, whose *Angaharas* and *Layas* are sweet, whose *Vrtti* is *Kaisiki* and wherein music holds a prominent place, is known as *Lasya*. We may not enter into the different and manifoid varities of these main tpyes of Hindu dance,

With this brief exposition of Hindu Dance, let us not forget the practice which is still preserved in some of the scattered reputed families of India.

Before we start with this account, let us have an idea of the classical and the popular. There is a gulf of difference between the two terms 'Classical' and 'Popular'. Classical as a rule is of a higher order having association with chaste, highly intellectual and stiff forms of expression. Whereas 'popular' gives an air of a natural, facile and easily catchy mode of representation. No doubt that the art of dancing came from Siva, the Great God, and was formulated by Bharata in terms of the typical movements of the body and the limbs. These types one must be thoroughly acquainted with, otherwise he will not be able to discover the meaning of the whole display or he will even fail to understand the meaning of a single movement in it. Let me now cite some popular native dances of India.

1. **Jhumar** is characteristic of the Santhals and other hilly tribes of India. It is ideally an amorous dance of Radha and Krsna. Like the santhal, the other hilly tribes of Chotanagpur like Munda and Orano dances are also after this typical fashion.

2. **Khasia** dance is characteristic of Shillong.

3. **Manipur** dance has a peculiar and alluring charm on account of its gorgeous attire.

4. **Bengal dance** : it has so many varities—

(a) *Raibeshe*)
(b) *Dhali*) all these are war-dances of the province.
(c) *Kathi*)

Besides these martial dances of Bengal, there are other sorts of popular dances—religious dance as performed in accompaniment with *Kirtan* and *Baul.* The *Sankha Baul* is very common. *Jari* is characteristic of Eastern Bengal.

5. **Garva**—dance is in great favour with the Gujarati women in general.

6. **Kolari**—stick dance of Madras is a notable feature of South India.

7. **Sword Dance**—is popular in the whole of India esp. in Rajputana and Panjab. In the South, this dance is known as Valleru.

8. In the Southern India the popular dances, which went out of vogue, are becoming reintroduced in the various localities. The types of dance current in Java and Bali may be said to have their origin in the South Indian dances. Along with the ancient Indian religious ideals and civilisation, the art of dancing went with the Indian visitors, businessmen and religious preachers to those places in the East Indies. There has been an interchange of the several types of dancing between the Ceylonese and the South Indians. After the style of the Kathakali dance of Malabar, masks of various animals are worn by the dancers of Bhutan, Sikkim, Tibet and Burma. One may see in Darjeeling the dance of Lapcha priests putting on masks of dreadful appearances. The Europeans call it "**The Devil's Dance**". The custom of wearing masks in a dance is also current in the Island of Java.

9. It may be remarked that the main theme of these popular dances is the *Radha-Krsna* episode, round which a number of dances like Garva of Gujerat, the Jhumar of Rajputana and Bengal were born.

10. *Season Dances*: Holi dance in Rajputana signifies the advent of Spring; *Kajri* in Benaras indicates the approach of the rains.

With this enumeration, I can not resist my remarks that of the dances of a higher quality and of a greater artistic worth, there is hardly any in Northern India.' Exceptions will, however, be made about the *Katthak* and the *Manipuri* dances. Whatever of the ancient and classical types exist; anywhere in the country, are confined to the regional dances of Malabar and particularly of Kerala.

11. *Historinic* Dance of *Keral*: *Kathakali*, the unique dance-drama of Kerala, came into existence in the first half of the 16th century. Besides the temple services, royal favour was counted much in the development of drama and dance in India. Himself a great scholar, the Raja of Kattarakka (1575-1650 A. D.) was the first composer and originator of Kathakali. As king Harsha in the 7th century A. D. used to act in the dramatic performances, so the rulers on the west coast would take up roles in the Kathakali performances. It was not a new invention, it was rather a revolutionary revival of the old folk-dance-drama in a new attractive dressing for which the actors had to undergo a disciplined training for full six years. All the incidents of these plays were taken entirely from the Ramayana. Hence *Kathakali* was originally called *Ramanattam*. Later on the scope of these plays was enlarged to borrow the themes from the Mahabharata Kathakali plays are of great dramatic and literary excellence. They are written mostly in verses. The dialogues are in songs and the intermediate incidents between the scenes and discribed in verses to be recited by the leaders of the play. The dialogues are in Malayalam and the verses are written partly in Sanskrit and partly in Malayalam. The verses introduce the actors to the scene, and they, as a rule, end with such words, as "And so they spoke." Immediately after, the actors appear on the stage from behind a screen The Kathakali literature has a rich back ground and draws its vital inspiration from the colourful stories in the Epics and the Puranas.

The lyrical sablimity and the Epic grandeur of the Kathakali plays are unique.

12. **Musical Dance of the North**—In the Katthak style, practised in Lucknow and Jaipur, dancing is subservient to music and music of a special type called "Thumari". This type of music is well known and it centres round the themes concerning the Radha Krishna legends. The foot-works, commonly known as "Boles" predominate. Though there are occasions for Bhavas, or expression by movements of the eyes, or hand-gestures, principally the dancer makes very little change of place, once standing or sitting.

As contrasted with the Kathakali dance of South India, the Katthak dance gives a much wider scope of music than to dancing. As contrasted with the Tanjore style, i. e. Bharat Natyam, the Katthak dance favours supple expression than that grosteque figures.

13. **Masked Dance of Seraikella**

The Chhau (Sanskrit, Chaya, meaning shade) i e. masked dance, is performed annually in the month of Chaitra (March-April) in honour of Lord Siva. For three consecutive days, the princes and the peasents of Seraikella state meet at the royal courtyard to celebrate the Spring festival under the guidance of the Maharaja, who acts as a judge and awards the trophy to the best show-man.

14. **Gestural Dances of Manipur**—need some more remarks. Indian dance predominantly relates a story in pantomime. In Northern Indian, this pantomime takes the form of foot-works; in the South this is represented by finger signs, in the East in Assam, by gestures and gesticulations, through the different limbs. The Nagas tribe, in the native state of Manipur, have purely gestural dances. They do not use finger signs or erotic foot strokes. They have a charactersistic martial way for an advance movement through dance steps, which are heavy but rhythmic and followed by a trumpet-like powerful music.

The origin of the Manipur-Naga-dance dates as for back as the beginning of the 15th Century. Outside the place of civilisation, a wild and furious tribe of people lived in nature, worshipped the

Goddess of Might, feared the evil spirits and believed in black arts.

15 Colourful Dance of Ceylon

Inspite of the coming of the Moors, Malayalis, Portuguese, Dutch and English to the Island of Ceylon, the most outstanding forms of music and dancing are those developed by the Buddhists and the Hindus. The country is rich in tropical beauty which has been the source of inspiration for the various forms of art. According to tradition, the dances of Ceylon date from the sixth century B. C., when Prince Vijaya Singh went from Northern India to invade Ceylon and thus established the Sinhalese race on the island. The most popular Sinhalese dance is called Ves, performed exclusively by men. Shawl dance is characteristic of women performers.

16. Dance of Bali and Java

The Palynesians, since they accepted Hinduism in religion, education and culture, have retained in, to whatever they received from India. But fact is—they did not abopt Hinduism in all its completeness. Their Sangyang, though only a little of it was accepted, is today not only a religious custom but one of the most respected tradition also. Sangyang is Natyakala, performance in the characteristic manners pertaining to the Islands of Java and Bali. The dancing girls at the temples of Bali may especially be compared to the Devadasis of Southern India.

17. The Oldest Dance of India—Bharata Natyam

"*Bharata Natyam*, in its original form is essentially an all India art, and perhaps even inspired the Javanese and the Balinese in the very old days. This type of dancing, though thoroughly Aryan in conception, has been preserved in its original idea and developed along the purest and the most natural lines by the Tamilians (that is, Tamil-speaking people) of South India. Costumes and ornaments are essential in Bharata Natyam and they go to add to the beauty and grace of the young dancing girl without the least offence of modesty. Then, there is music—vocal and instrumental to the cadence of which the dancing girl displays her intricate foot-work, *Patha Kramara*. The beginning

of 'Bharata Natyam, dance is the exhibition of a harmionious movement of the vaiious limbs of the dancer. This initial is called *Alarippu*; *Jethiswaram* : in which the dancer reproduces with her limbs and movements the time beats of certain musical measures The third is *Varram* in which the sentiments of the background music are expressed through a multitude of movements, flashes and particularly, gestures. Lastly, *Padam* consiste of the charms of poetry and philosophy, the elements of drama and devotion.

Three distinctive features of this dance will strike any carefully appreciative spectator—first, the art of appeal, secondly, the interpretative (or gestural) movements, thirdly, the devotional inspiration. Few dances in the world have been devotional in their inspiration. So, in this respect, Bhrata Natyam enjoys a unique distinction.

It may be remarked that for the preservation of the Bharata Natyam style even to this day the name of Guru Meenakshi Sundram Pillai will rank first; then, there are Rukmini Devi, a student of Guru Meenakshi Sundram though not without here individual adaptations. Balasarasvati, who has beaten every other dancer in portrayal of emotions and a few others. Lastly.

18. **Santiniketan School** is sponsored by the great poet Ravindranatha Tagore. Though based on the age-old traditions, the dances of the Santiniketan School have aimed to simplify the techniques so as to be appreciated by a person of average education without much efforts. Music helps to explain the different dance moods and meanings.

Concluding this Fine Art, the *Lalit Kala* of *Natya-nrtya-nrtta*, we must pay our admirations to some of the noted exponents of Indian Dance. Soms names have already been referred to, in the very beginning of this discussion, now a full list is tabulated to remember them for their devoted and dedicated service to the Finest Art of India.

1. Anna Pavlova—the famous Russian dancer was the first exponent of Indian dance and dramatic art to the Western Nations.
2. Udayashankar's roll is well known throughout the world.
3. Menka Devi (Mrs. Lila Sokhey).

4. Poet Vallathol (Keral).
5. Sadhana Bose (Bengal)
6. Sankaran Nambudripad (Travancore)
7. La Meri (American)
8. Meenakshi Sundrama Pillai (Tanjore)
9. Ragini Devi
10. Ram Gopal (expert of *Bharat Natyam*).
11. Mrinalini (Keral)
12. Nataraj Vashi (Baroda)
13. Tei ko (American)
14 Gopinath (Nair family of Trichur in Cochin)
15 Rukmini Devi (Madura)
16 Utstad Zhande Khan (once musician in the court of Nawab of Oudh was attracted by Brindadin Maharaj and Kalka Prasad Maharaj, the two brother-dancers and masters of Katthak style).
17. Balasarasvati (family of Devadasis).
18. Kel-Nair (Malabar).
19. Zohra Segal (Lahore).
20. Madhava Menon (Cochin).
21. Srimati Shanta.
22. Oustad Alauddin Khan.
23. Leela Desai (Lucknow University).
24. Timirabaran Bhattacharya.
25. Azurie (Ceylonese).
26. Robi Roy Chowdhary.
27. Amala Nandy.
28. Shambhu Misra and Acchan Maharaj (Lucknow),
29. Asha Ojha.
30. Mani Bardhan.
31. Aruna Devi.
32. Kartikram and Kalyandas (Raigadh).
33. Brajabashi Singh (Manipur).
34. Sohan Lal (Jaipur).
35. Jamuna Prasad.
36. Bulbul Chowdhry.

37. Syam Sunder.
38. Amiyakanti.
39. Santideva Ghosa.

DRAMA

With this exposition of Hindu Dance with an outline history as well as some technique and its practice, I now embark upon the Hindu Drama or more appropriately Sanskrit Drama. Drama and Dance as already said, are twin sisters or more aptly body and soul. The more profound characteristics of the classical Dance of India like Mudras are the soul of the classical Drama. It is on account of this fundamental intimacy of Dance and Drama that I had left my deliniation of Mudras: Hasta-mudras, Pada-mudras, Mukha mudras, Sarira-mudras etc. etc. Interpretation of Mudras and reorientation of this Doctrine as expounded by me in my Vastusastra Volume II—Hindu Canons of Iconography and Painting—is a new dissertation and I shall deal it at a proper place during this discussion. Art in India is Iconography and so all these principal arts—Dance, Drama, Painting and Sculpture are characterised by Mudras. Now before I take up these topics of Mudras: Expression by suggestion, Code of Gestures, Foot-works in Dancing and use of Make-ups as postponed while dilating upon the exposition of Hindu Dance and as promised to be taken under Drama and Painting and Iconography, let me first enunciate the origan and development of this Art.

Aesthetics is the soul of the Dramatic art which is its supreme development as well as its fundamental characteristic. According to Hindu view, Aesthetics is the Science and Philosophy of Independent Arts. Bharata, the father, the founder and the exponent of this art seems to have devided the arts into principal and the subordinate ones. For he holds that all arts occupy a subordinate position to the dramatic in as much as they find due place in it. It is with this fundamental background of Dramatic art that I have somewhere remarked that Muses of Fine Arts did not descend one after another. Poetry, Drama, Dance, Music, Painting all these Fine Arts are interrelated like Kiths and Kins. Origin of the drama to Bharata means the first performance of the first drama. Let me give a brief summary of this origin, In the old, old days, when the inhabitants

of Jambudvipa lived a life not quite a reputable one (*gramadharma-pravrtte*) when towns flourished along with their quarrels and their jealousies (*Kamalobha-vasam-gate*) and when luck and lust were rife, Indra and other gods went in deputation to God Brahma. The good ways of the old world were discredited. To improve the world and its ways they wanted simpler and pleasanter methods. The number of Sudras, low-caste people had increased. A Sudra had no rightful access to the sacred lore of the Vedas. So the Vedas were now not at all helpful. Why should not Brahma create a Fifth Veda that would be accessible to all, irrespective of their caste-distinctions (*Sarva-Varnikam*)? Brahma consented. He made an easy and skilful job of it. With the existing Four Vedas, as his materials he created the Natya, wherein the text was taken from the ***Rgveda***, the music from the ***Samaveda***, the action from the ***Yajurveda*** and the rasa from the ***Atharvan***. It was a silent revolution and was acceptable to both the the old and and the new world. To conclude the origin of Hindu drama it may be fiittingly said: It should be remembered that by drama, in this connection, is meant dramatic representation. In the first place, the chief person connected with the representational form of drama is the ***Suta*** who had achieved great reputation soon after the Epics. This ***Suta*** was a professional *reciter par excellence*. In course of time, he gathered round him two or more musicians and instrumentalists. In the early days, the ***Suta*** could be expected to represent dramatically the traditional and the mythological episode which it was his profession to learn and recite. As regards the development of Hindu Drama, it has two-fold ventures : one relating to the stage-craft—the ***Prayoga-Pradhana*** and the other pertaining to the poetic or literary or more aptly the aestheticity of the ***Art-Rasa-pradhana***. The early Stages of the development are the rise of the characters like ***Sutradhara, Nati, Prastavana*** and ***Sthapana***. Plot-devlopment with esp. ref. to ***Viskambhaka*** and ***Pravesaka*** along with the development of the stage and so many technicalities like ***Avasthas, Sandhis, Nayaka-Nayikas, Vrttis*** and so on so forth is aftermath of this later development as epitomised in the celebrated treatise of ***Dhananjayas***, the ***Dasarupaka***. A massive delineation is needed on the character of

Vidusaka, which Mr. Jagirdar in his 'Drama in Sanskrit literature' has done full justice and I need not dwell upon this theme.

The aestheticity of the dramatic art has captivated the minds of a number of reputed authors like *Bhatta*-*navaka*, *Sri-Sankn*, *Bhatta-Lollata* and *Abhinavagupta* for whom the *Natyasastra's* ophorism :

"विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः"

was the starting point for the *Rasa-Theory* as so much expounded and developed. I do not think I should take this side of Dramatic development here. I am more concerned with the art of the Art rather than the philosophy of the Art. This latter aspect, I hope to take while saying some thing on the art of Poetry.

With this brief introduction to the Hindu Drama, let me now fulfil my promise to say something on *Hasta-pada-sarira-mudras* along with the *Bhusa-bhusya-vyavastha* common both to the Drama and the Dance. The word '*Abhinaya*' is associated with Dance and Drama both. The Sanskrit word '*Abhinaya*' is made up of the prefix *abhi* meaning 'towards' and the verbal root *ni* meaning to carry. So, *Natya-sastra* describes *Abhinaya* as representing a situation to the spectators. According to *Sahitya-Darpanam*, *Abhinaya* is described as the imitation of the physical, mental and spiritual condition of the characters in the drama. *Mallinatha*, the renowned commentator of various Sanskrit works, defines *Abhinaya* as movements for suggesting *Rasa* (emotion or sentiment) and *Bhava* (mood). In consideration of all the different definitions *Abhinaya* may be termed as the suggestive imitation of the various moods and emotional states of the characters in a play.

A Hindu (Ancient Indian) play is called a *Drsya* or *Preksya* Kavya or Natya, *Rupa* or *Rupaka*—A play is called a *Rupa* or *Rupaka* since it has a form on account of its visibility. A *Drsya* or *Preksya* Kavya means a visible poem. These words may not be construed to point to the utter neglect of action in a drama by the Hindus. The word Natya points to the lyrical nature of a Hindu play. *Natya* is derived from the verbal root *nat-nrt*, meaning 'to dance'. Hence, in Abhinaya, rhythm and lyrical elements predominate over action; it

includes dancing (to a greater extent) and acting as well (to in no lesser extent). A Hindu play is both a lyrico-dramatic spectacle as well as stage performance. Thus art of *Abhinaya* or lyrico-dramatic expression as already hinted at, consists of fourfold expression, the *Angika, Vacika, Aharya* and *Sattvika*. The *Angika abhinaya* (i.e. through gestures) depends on three different ways—*Anga, Pratyanga* and *Upanga*. *Vacika* is the outcome of lyrics and poetry; *Aharya* represents costumes and make up and lastly the *Sattvika* has the supreme aim of the aestheticity. *Abhinaya-darpana* rightly enunciates it; Abhinaya Darpana describes how *Rasa* evolves out of dramatic or dance display. Where are the hands, the eyes are also there; where are the eyes, the mind goes to corroborate; where is the mind, there is mood, when there is mood there also a flow of emotion of *Rasa*.

Thus *Angika Abhinaya* is all important in dancing. This particular type of *Abhinaya* means the use of artistic gestures, the rules of which, according to *Natyasastra*, regulate the dancer's bearing, his walk and the movements etc., conveying different ideas that he, or she may like to express to the audience. These gestures primarily pertain to the head, eyes, neck, hands and feet. *Natyasastra* has a detailed elaboration on th se gestures and this may not be dilated upon here. *Abhinayadarpana* has some modified innovations which I can not take up on account of the paucity of space during this brief discussion as the supplement, however a catelogue of tehese gestures will be appended in the end for the perusal of the reader. Hand poses, postures of legs and the positions of the whole body in its manifold aspects are also characteristic of Hindu Iconography and Sculpture and I may give the reader some delineation on this subject when I take up that Art.

Sculpture and painting in the Ajanta and the Ellora caves or in any famous Indian temple give whatever individuation is possible of the human body, especially of the female form. Udaysanker composed his art of dancing from these separate figures represented in movement. But truly speaking, sculpture and painting derived their inspiration from dancing and they boldy attempt to give permanent shapes to the changing poses and moods expressed in dancing.

Now as regards the use of make-ups in the terminology of *Silpasastra* the *Bhusa-bhusya-vyavastha* that too is very intimately related to Iconography and Sculpture as outlined above.

Thus with this elementary exposition of this most vital and magnificient Fine Art of India-Dance-Drama, let me now come to the Poetry, the Primordial Fine Art of India,

III POETRY

The *Vedas* themselves are repositary of the Poetry and Music. The Hymns of *Rgveda* are the earliest poetic composition or most appropriately revelations. Thus these suggest that the poetry is not a mere verbal jingling and jugglery. It aims at some revelations. This background was responsible for poetic insight, genius and genesis which culminated in the Sphota-Theory of the *Vaiyakaranas*, the Nada Theory of the *Sangita-Panditas*, the *Vastu*-Theory of the *Sthapatis* and the *Sthapakas* and lastly the most prominent Doctrine of *Dhvani* of the *Sahitya-Panditas*. This fundamental back ground is enough to convince us that the poetry is the Finest Art. From Hindu point of view aesthetics is the science and philosophy of Fine Arts which we cannot ignore to have some remarks on this most pertinent aspect of our Fine Arts, the *Lalita Kalas*.

I have already said some thing that Drama is intimately connected with Dance or vice versa. Similarly Poetry and Drama are equally intimately connected. We know Poetry or *Kavya* is three-fold : *Drsya*, *Srvya* and *Misra*. This is an ordinary or limited classification, but if we view all the arts, we may formulate the theory that appreciation or realization of arts depends on only two senses, those of sight and those of hearing. On the basis of these senses the works of the independent arts and the arts themselves have been divided into three classes : those addressed (i) to the sense of sight (*Drsya*), to that of hearing (*Sravya*), (iii) to both (*Drsaya-Srayya*). To the first class belongs architecture, with sculpture and painting as its subordinate arts, to the second belongs poetry and music, and to the third drama, which is nothing but the highest form of poetry.

Now the question is how can we afford to ignore the historical elements of development or views on poetry or more appropriately, the poetic categories of Sanskrit Poetry. These may be enumerated as follow : There are seven poetic catergories under which

the results of the analytical approach have been placed (i) the charactersitic (*Laksana)* (ii) Embellishment (*Alankara)*, (ii) Quality (*Guna*), (iv) Defect (*Dosa*) (v) Style (*Riti*), (vi) Suggestion (Dhvani) (vii) Aesthetic configuration (*Rāsa*). Of these the first five are objective and the last two are subjective.

Dr. K. C. Pandey a reputed scholar of Indian aesthetics, whose contributions are well known to the wide world, has propounded these categories in detail—vide his article as published in the American journal of Aesthetics and so I need not repeat them here. My own original contribution is the amalgamation of Alankara and Dhvani both. **Poetry** and **Drama** i.e. *Sravya* and *Drsya Kavyas* are the two manifestations of poetry. We all know that the main theme of the dramatic performance is *Rasasvāda*. This leads us to Aesthetic Ideal of Our Fine Arts.

Aesthetice Ideal af our Fine Arts.—Art in India is Iconography. The *Visnudharmottara* has remarkable contribution on this score and Raja Bhoja in his celebrated treatise, the *Samarangana-sutradhara*, has simply canonised this aspect of Indian Art which distinguishes it from the Greek Art and provides a Philosophy for Art which is its genesis and genius.

Iconography is both a Science and Art. For an artistic perfection of an image, it has to be accomplished in such a way as to arouse in us the aesthetic experience akin to one as we get from poetry and music. According to the Indian aestheticians, the main purpose of a poetical composition is to arouse pleasure, the '*Asvada*' what is called 'Rasasvada', in the readers. And this *Rasasvada* is extolled as '*Brahmananda-sahodara*'. It is from this fundamental stand-point of Indian aestheticism that we do not have tragedies in our dramatic literature. The Indian view or more appropriately the Hindu view of life is one of unbounden faith in eternity, a profound sense of optimism and a sublime outlook of life, coloured by the neuminal existence and heavenly bliss, both *Svarga* and *Apavarga*. Naturally therefore all arts, be it poetry or music, painting or dance, are to be viewed from this lofty idealism of aestheticism.

In nearly all the phases of Indian art, the *Rasa* (or impassioned

feeling) has played a very prominent role. The Indian belief is that the Supreme Being is *Rasa-svarupa* (cf. the Indian Theory of *Rasa-Brahma-Vada* (रसो वै सः). Again image-worship for which icons used to be made of the manifold materials with manifold symbols, to be worthy of desired end, has to be done in a manner of accomplished art. In dance and drama there is an identification of the spectator with the *Nata*, the actor. A similar identification is essential between the worshipper and the worshipped. This is possible only through the arousing of *rasa*, the aestheticism in art. The sculptural monuments in our possession do corroborate this dictum and there we find a number of different 'Rasas' which the artists endeavoured to chisel upon, in the dry stones and metals.

Thus aestheticism in art becomes instrumental in producing the भावव्यक्ति and this भावव्यक्ति is dependent on the *rasas* or *rasadrstis* cf. the following lines of the Samarangana:

रसानामथ वक्ष्यामो दृष्टीनामिह लक्षणम् ।
तदायत्ता यतश्चित्रे भावव्यक्तिः प्रजायते ॥

Here citra in this text, no doubt stands for pictorial image and sculptural ones, but Bhoja was equally gifted with poetic insight vide his two remarkable treatises—the *Srngaraprakasa* and the *Sarasvati-kanthabharana*. Hence to my mind this term 'Citra' also stands for embelished poetry, but unless it arouses some '*Bhava*' or '*rasa*' it is no Citra at all. Hence the previous doctrine as advocated by the early reputed authors on *Alankarasastra* like *Bhamaha* and *Dandin*, *Vamana*, *Rudara* etc., there is no alankara in poetry unless it arouses some *bhava* and it is just a question of degree only whether it is predominate or secondary.

I think in this very advanced stage of Re-thinking, we can not afford to be dogmatic. We have to cultivate a more rational approach. We have to bring the two extremes of the *Dhvanya-bhavavadins* i. e. the *Alankarikas* and *Dhvani-vadins* into one intergrated plane to judge the art of poetry in both its aspects, the *Vacyartha* and *Vyangyartha*. *Anandavardhana*, though founder of the *Dhvani* School and the greatest exponent of this Doctrine himself, opines

this very view which I am putting before you. After the defining the *Dhvani*, he is not neglecting the foundation of *Dhvani* and let me quote both these *Karikas*।

> योऽर्थः सहृदयश्लाघ्यः काव्यात्मेति व्यवस्थितः ।
> वाच्यप्रतीयमानाख्यौ तस्य भेदावुभौ स्मृतौ ॥
> तत्र वाच्यः प्रसिद्धो यः प्रकारैरुपमादिभिः ।
> बहुधा व्याकृतः सोऽन्यैः ततो नेह प्रतन्यते ॥

Thus it is clear that the *Alankaras* are a bed-rock of the foundation of the Dhvani-Doctrine. The above quoted two *karikas* themselves speak of the evolution and development of the Dhvani Doctrine from the *Vacyartha* to the *Vyangyartha*, thus the *Vacyartha*, the foundation and the *Dhvani* the sublimest imposing edifice of poetry. This aesthetic ideal is really one of the majar contributions of Indian canons of Art as propounded in the exts like *Visnudharmottara* and the *Samarangana-Sutradhara*, to give a distinct and unique character of Fine Arts in India. The oft-quoted aphorism 'ब्रह्मानन्दसहोदरो रस:' is not without significance and high meaning. It aims at ennobling life.

Even birds and beasts, the so-called brutes, when characterized with these different sentiments in accordance with the different situations, if can go higher up, men and women, imbuded with them simply become divine. Further-more this aesthetic element tn Indian Art pre-supposes the ideal nf 'Beautiful' in its real perspective. The beautiful is not only to be viewed in anatomical perspective, but also in the inner manifestation, the sole criterion of the beautiful, the *'Sundara'* from the Hindu view of life. Beautiful internally, in its turn, pre-supposes the truthful, the *'Satya'* both internally and externally and the art which is both Satya and Sundara, that alone becomes the Beneficient, the 'Siva' the Supreme Ideal of life. It is this 'GOD' of the humanity at the large that the Indian seers have always aimed at. Any creation, unless it is condusive to the well-being of life, unless inspiring to ennobling it and unless high enough for creative urge, is not worth the ideal. It is from this fundamental angle that aestheticism in iconographical art is to be viewed and

purviewed.

The following lines from the *Samarangana sutradhara* will suffice to illustrate this theme :

रसेन सूचयन्नर्थं दृष्ट्या च प्रतिपादयन् ।
सजीव इव दृश्येत सर्वाभिनयदर्शनात् ॥
आङ्गिके चैव चित्रे च इदं साधनमुच्यते ।
..............—तस्मादनयोश्चित्रमाश्रितम् ॥

'विना तु नृत्यशास्त्रेण' etc. the *Visnudharmottara* lines especially 'न एव चित्रे विज्ञेया नूनं चित्रे परं मतम्' etc. also propound the same truth.

The *Samarangana-sutradhara* recognises as many as eleven *Rasas* adding *Preme* etc. and Eighteen *Rasadrstis*, Lalita, *Hrsta* Vikasita etc. etc.

The important points in relation to the aesthetics in the pictorial art still need to be expounded. Firstly all these rasas, though characteristic of only human beings, men, women, and children and in their likeness the anthropomorphic froms of the gods and demi-gods and demons, they have an application to all sentient creations 'मानुषानि पुरस्कृत्य सर्वसत्वेषु योजयेत्'. This statement goes to the very core of the art and shows that if birds and animals in paints could be shown manifesting the sentiments, it is really the master-piece, the supreme achievement of the artist, It becomes a new creation, a superior creation to that of *Brahma*, the Primordial Creator Himself. If it is through the symbolism of *Mudras*, hand poses, bodily poses and the postures of the legs , that the mute gods speak to us giving vent to the sublimest of thoughts and noblest of expressions, these so-called brutes can also become our co-shares in the aesthetic experience. It is neither extra-ordinary nor supernatural about it. It is the marvel of the art. If poetry can create an idealistic world, full of beauty and bliss, the painting, her sister must also follow the suit,

Thus a perusal of the sections on painting in the *Visnudharmottara* and Bhoja's *Samarangana-sutradhara* will show how Citra is based on the canons of *Natya*. For them Citra is only one scene of Natya and Natya a succession of Citras, The *Visnudharamoitrau* says that Citra is as much the art of imitation (anukarana) as Natya. The poses

the hands of dance called Nityahastas and the Rasadrstis—these are studied elaborately in Natya and this study is absolutely necessary for, and is fully utilized in painting.

What the hand poses have implicity expressed (cf. manifold handposes, like Varada, Vyakhvana, Jnana, Yoga etc. Mudras and 64 Hastamudras together with nine-fold bodily poses and a good many of the leg postures), the rasas and the rasa-drstis make that explicit. Thus the images are bestowed life movement through this symbolism of gesticulation, the very essence of dramatics both put together (Sarvabhinayadarsanat). Therefore, this delineation of the rasas and rasa-drstis and their representation thereof, constitute the fundamental background both in Angika (Drama) and the Citra (Painting) arts, The Science of Painting is dependent on the Science of Aesthetics (Dramatics included).

Thus we can realise the roots of all arts in aesthetics and aesthetics, as we know, is both a science and a philosophy of Art and it is a massive subject to expound here due to the paucity of space at our disposal.

I can not afford to just point out that symbolism in Art is again a second land mark to illustrate the impact of Philosophy on Fine Arts in India. *Mudras*, *Lanchanas* and *Laksanas* of the Indian Images themselves speak of this fundamental impact and it will be treated under Iconography and Sculpture.

The renowned adherents of Rasa Theory like *Bharata*, the founder of Rasa School in Sanskrit Aesthetics and others like *Srisanku*, *Bhatta-lollata* and *Abhinavagupta* all stand for *Rasasvada*. *Ananda Vardhana* has a remarkable and epoch-making distinction to have enunciated this theory of Rasa on the amalgamated plane of *Rasa* and *Dhvani*—thus bringing both Poetry and Drama as an integrated Fine Art. *Abhinavagupta* has a scholarly exposition to his credit to focus the attention of the later writers to *adopt* this everlasting and ever fresh Doctrine of Dhvani—*Dhvani*, the *Mahavisaya* and *Rasa*, *Alankara* and *Vastu* as its main constituents.

We have been hearing that literature is the mirror of Society and what was our society in India at the time of *Anandavardhana*?

The massive impact of Monistic Doctrine of the Advaita Brahme, as promulgated by che great Sankara was being felt and cultivated in practically all the spheres of life and doings. Kashmir, the birth place of *Anandavardhana* and *Abhinavagupta* could not afford to neglect to feel of this impact. Kashmir Saivism is an aftermath of Sankaracharya's influence. Accordiug to my thesis no thought and deed in India is bereft of its metaphysical and spiritual content. The fundamental postulate of our society was Dharma and there can not be a better definition of Dharma as given below and already quoted above by our Acharyas :

"यतोऽभ्युदयनिः श्रेयस सिद्धिः स धर्मः" ॥

Dharma does not mean dogma or ritual ; it means the sustaining factor of life in its most complete aspect. *Abhyudaya* stands for material prosperity and *Nissreyasa* for *Moksa*, the release of the soul from bondage. These are two cordinal postulates which have prefected our culture. Thus we can appreciate the balancing of Materialism and Spiritualism in our culture.

With this introduction to the impact of the philosophy on practically all the Fine Arts in India. let me come to my present dissertation that if such a matter of fact science and art, the *Vastu* and *Silpa* are guided by the lofty ideals of monistic principle, the poetry in India cannot be overestimated that its highest development was perfected in the womb of philosophical speculations of Hindu.

In our tradition *Sahitya Panditas* have always regarded themselves as brother followers of *Vaiyakaranas*. The learned scholars are surely conversant with *Sphota* Doctrine or *Subda-Brahma* Theory of Grammarians. The credit of this theory goes to one of the most reputed grammarian-philosopher, *Bhartrhari*, the eelebrated writer of *Vakya-Padiya*. It is on this Sphota theory that the whole fabric of Dhvani Doctrine has been evolved. Anandavardhana himself admits that this doctrine was borrowed from the Vaiyakaranas :

परिनिश्चितनिरपभ्रंशशब्दब्रह्मणां विपश्चितां मतमाश्रित्य एव
प्रवृत्तः अयं ध्वनिव्यवहारः ॥

प्रथमे हि विद्वांसः वैयाकरणाः..............ते च.................वर्णेषु
ध्वनिरिति व्यवहरन्ति । तथैव अन्यैः तन्मतानुसारिभिः सूरिभिः
काव्यतत्त्वार्थदर्शिभिः वाच्य-वाचक-सम्मिश्रः शब्दात्मा काव्य-
मिति व्यपदेश्यः व्यञ्जकत्वसाम्याद् ध्वनिरिति उक्तः ।

Similarly the further exposition also helps us to enunciate this background :

अजस्रवृत्तिर्यः शब्दः सूक्ष्मत्वान्नोपलभ्यते ।
व्यञ्जनाद्वायुरिव स स्वनिमित्तात् प्रतीयते ॥

Punyaraj, a reputed commentator on *Vakyapadiya* elucidates it still higher to help us in establishing this stand—vide his commentary on the above *Karika*.

The grammarians employed the word Dhvani that manifested the *Sphota*, similarly in the poem, words manifest suggested sense, the very first verse of Vakyapadiya enunciates this principle :

अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम् ।
विवर्ततेऽर्थभावेन प्रक्रिया जगतो यथा ॥ —वा० प०

Similarly theis quotation of V.P. also helps us to enunciate this background :

अरणिस्थं यथा ज्योतिः प्रकाशान्तरकारणम् ।
तद्वच्छब्दोऽपि बुद्धिस्थः श्रुतीनां कारणं पृथक् ॥

Punyaraj, a reputed commentator on *Vakyapadiya* again elucidates it still higher to help us in establishing this stand :

सूक्ष्मो वायुरिव सर्वमूर्तीनामन्तर्बहिश्च ध्वनिरवस्थितः,
स एव कैश्चिद् आकाश इति पठ्यते,
तत्र यथा सूक्ष्मस्य वायोर्व्यञ्जनाद् अभिव्यक्तिः
तथा सूक्ष्मो ध्वनिः स्वनिमित्तैरभिव्यक्त प्रयत्न-
विक्रियारूपः श्रोत्रदेशं प्राप्य उपलभ्यते इत्यर्थः ॥

Thus *Sphota* like *Nada*, *Vastu* and *Brahma* is all pervading, eternal aud indestructible word principle.

"The principal that word is vested with a power which is diff-

erent both from *'Abhidha'* and *'Laksana'* and by which it manifests *'Rasa*, *'Vastu'* or *'Abhidha'* is based on the principle of the manifestation of *'Sabda'* technically called *'Sphota'*, of the *Vakya-padiya*. *'Sphota'* as explained in this work, is something eternal like *'Brahmn'*. It is this *Sphota* which being itself a *'Dhvani'* is also the cause of *'Dhvanis'* as the light existing in an *'Arani'* gives rise to other lights. This *'Sphota'* is like the fine air which pervades all the concrete objects and like the same becomes perceptible when manifested by its own means."

We can have so many quotations from this celebrated treatise of Bhartrhari.

Anandavardhana in his Dhvanyaloka contends that a word is capable of expressing more than one idea at one and the same time, similarly according to Bhartrhari, a word can simultaneously express serveral ideas.

In the Kavyaloka, the example of the jar and the candle has been cited to prove that the *'Vyangya'* (suggested) sense is perceived along with the perception of the Dencted sense, i.e. *Vacya*. It does not disappear when 'Vyangya' is perceived just as the light of the candle does not exist when it makes the jar manifest. In other words, the contention of the propounder of Dhvani is that a word is capable of exprsssing more than one idea at one and the same time. Now, according to Bhartrhari, a word simultaneously expresses several ideas. The word 'cow' though used simply to mean an animal and nothing else, will express something else also :

घटादिषु यथा दीपा येनार्थेन प्रयुज्यते ।
ततोऽन्यस्यापि सान्निध्यात् स करोति प्रकाशनम् ॥
संसर्गेषु तथार्थेषु शब्दो येन प्रयुज्यते ।
तस्मात् प्रयोजकादन्यानर्थान् प्रत्याययत्यसौ ॥

Kumarila-bhatta also supports this foundation of Dhvani:

यथा घटादेर्दीपादिर्दर्शकत्वं प्रकल्प्यते ।
चक्षुषोऽनुग्रहादेवं ध्वनिः स्याच्छ्रोत्रसंस्कृतिः ॥

The term like *'Vyanjana'*, *'Vyanjana'* *'Vyanjaka'* *'P...* *'Pratyayaka'*, *'Prakasana'*, *'Prakasaka'*: used by Ananda... *...atyayana'*, ...vardhana in

connection with his theory of Dhvani frequently occur in the Vakya padiya

Anandavardhana s view that the relation between a significant word and its meaning is eternal, is based on the similar view expressed in the Vakya padiya

नित्य शब्दार्थ-सम्बन्ध समाम्नातो महर्षिभि ।
सूत्राणा सानुतन्त्राणा भाष्याणा च प्रणेतृभि ॥

The hint for Anandavardhana s recognising even a single letter as expressive of *Rasa* is supplied by the statement of *Bhartrhari* in which he declares even a single word to be capable of denoting the sense of the whole sentence

सोयमित्यर्भिसम्बन्धो बुद्ध्या प्रक्रम्यते यदा ।
वाक्य सघटनाया च स प्रबन्धेऽपि दीप्यत ॥

In rder to meet an objection of the Mimansakas Ananda Vardhana divides the Vyangya sense into a *Nantariyaka* i e inseparably connected and *Vivaksita* i e Desired to be aimed at the former being not different from i e always accompanying, the *Vacya* (i e Denoted s s) the latter deserves the d signation of Dhvani This idea of *Nantariyaka* to my mind has been borrowed from the Vakyapad ya

Without going into too many other details let me cite one more very apt example to illustrate the influence of Sphota Philosophy of the Gian marians in a bit more profounder way

The kind of Dhvani called *Alaksyakrama vyangya*, in which no order of succession of the manifester and the manifested is perceived during the manifestation of *Rasa* is based on a view expressed in the Vakyapadiya regarding the manifestation of *Sphota* In reply to the question Is the order of the manifester and the manifested at the time of the manifestation of Sphota felt or not ? Bhartrhari gives two views According to one sound and Sphota are perceived as indistinct as the sphatika stone in which the colour of the Japa flower is reflected looks coloured and not distinct from flower—vide Punyaraja s commentary—Vakyavidiya while according to the second, sound, though having its own existence independent of Sphota is not

perceived at all when it manifests Sphota. Anandavardhana seems to have taken the hint from the second view on which sound is regarded to be independent of Sphota but imperceptible at the time of manifestation of Sphota.

The Sphota theory as fully propounded and established by Bhartrhari in his Vakya-padiya is probably older than Panini, the First and Foremost Vaiyakarana. Panini himself mentions a predecessor, 'Sphotayana'. The clear object of the Founder of Dhvani Doctrine is to bring the impact of the philosophy of Rasa Theory "*Raso Vai Sah*" as clearly enunciated in *Taitt. Upa.* and later adopted by many Alankarins esp. the famous aesthetician Pt. Jagannatha, the author of *Rasagangadhara*. We all know how *Kavya Prakasa* describes 'Rasa'. Mammata's elucidations of this theory, in a more profounder and illustrative as well as systematic way, is a second Landmark in the history of Indian Aesthetics. These writers regard 'Rasa' 'Ananda' and 'Atmana' as identical. A passage from the 'Brhadaranyakopanisad convinces us to finalise the fullest impact of philosophy on Aesthetics.

In the end I must refer to Kashmir Saivism, which had a very profound impact on the writers belonging to this school of Dhvani. Abhinavagupta, the celebrated commentator of Dhvanyaloka was a great Saiva and the moorings of Kashmir Saivism before Vasugupta were providing the germs of this all powerful movement of Kashmir Saivism which to my mind premeated every thought of the writers belonging to this land.

After this very brisf exposition of the First Trinity of Fine Arts let me now come to the second Trinity of Fine Arts—Architecture, Sculpture and Painting.

IV. ARCHITECTURE

Architecture, the *Vastu-Kala* is one of the Basic Arts, the *Mula Kalas*. According to the Samarangana-sutradhara, *Vastu* has a cosmological, metaphysical, geological-cum-geographical and astronomical scope. Philosophy of *Vastu-Brahma* is fully illustrated in Temple architecture. The Hindu temple is nothing but a body of *Purusa*, the *Virat-Purusa*. The authoritative texts like *Agni-Purana*, *Hayasirsa-*

Pancaratra and so many other treatises like *Isana Siva Gurudeva paddhati* all proclaim this fundamental character of Temple art which is the supreme achievement of Indian Art and Architecture These as referred to will be quoted in due course.

Avoiding the so many branches of Hindu Architecture, let me concentrate on Temple-art and architecture

THE PHILOSOPHY OF VASTU BRAHMA AND ITS IMPACT ON HINDU TEMPLE ARCHITECTURE

Like sphota brahma or *sabda brahma* of the *Vaiyakaranas*, eka-brahma of *Advaita vedantins* and *nada brahma* of the musicians the *Vastu pandits* have not lagged behind in evolving out a philosophy of *vastu brahma* Practically every treatise on *Vastu* or *Silpa* treats *vastu purusamandala* and a host of deities presiding over this mandala Though from the stand point of architecture it is just a site plan of a building or a town or a temple its correct import and implication however have transformed this science of architecture into a Metaphysics

The philosophical or religious background commonly attributed to these treatises represents their truly Indian character In India we cannot draw a line of demarcation between science and philosophy The truth is that a science without a philosophy or religious backg ound is not a complete science according to Hindu view of life It is in keeping with this fundamental background of Indian science that even such a practical or matter of fact science as the science of architecture, has such a lofty philosophical theory as *vastu brahma vada* or *vastu purusa vada* as its background The growth and evolution of the temple, the chief feature of Indian architecture in the ancient and medieval periods of Indian history, represents this ideal of the architectural science from the bottom to the top. The temple as a divine image according to the injunctions in our *sastras*, has divineness all round, below and above withfn and without all aglow with divine presence The architectural motif of the temple super-structure from the bottom to the finial represents the divinity in both its aspects, namely the one with form and the other formless (*sakara* and *nirakara*)

The word '*vastu*' has been derived from 'vastu'. Any 'vastu' or thing when planned out becomes '*vastu*', hence the essence of 'vastu' is planning. Creation and planning must go together ; they are twin-sisters. The author of the *Samarangana-sutradhara* must be having this fundamental truth in his mind when he says : vastu *brahma sasarjadau visvamapyakhilam tatha* (2.4), i.e., *Brahma*, before creating this world, created '*vastu*'. This is the cosmological aspect, the bed-rock of philosophy.

According to the S.S. 45.2, *vastu-purusa-vikalpana*, i.e., the knowledge of the formation of the body of the *vastu-purusa* al ng witk its meaning and execution is the first limb of the body of *sthapatya*, the *astanga sthapatya*. This is the first discipline which the architect, the sthapati, must master. This physical drawing is symbolic of the metaphysical doctrine of all-pervading cosmic principle. According to the *Harivamsa* (1.7): 'The Purusa is the universal essence, the principle of all things, the Prime Person whence everything originates.' Again '*vastu*' here is the extent of existence in its ordered state and is beheld in the likeness of the Purusa. The image of the Supernal or Cosmic Man, the Purusa, is identical with the planned site.

This is a general introduction. Let me now elucidate this all-pervading philosophy of *vastu-brahma* from the several stand-points of all-pervasive phenomenon and the Hidden Noumenon.

The monistic ideas especially the Upanisadic Vedanta philosophy and its later consummation in the Advaita of Sankara has, in a way, influenced all thought and activity in India. It is why we call Vedanta our national philosophy. As I have stated elsewhere, the Vedanta philosophy, Upanisadic or Sankara, is as ideal as real. The doctrine of Maya is a fascinating contribution to knit together the Nirakara and the Sakara, the Atman and the Paramatman, the Brahman and the Jagat, the Phenomenon and the Noumenon.

According the vastu-purusa-mandala, the first pre-requisite of an architectural undertaking, has simply created and enacted a meeting-ground of the all pervasive Principle, the Nirakara, and its conditional aspect, the Sakara, the Body-Corporate. Vastu-purusa-mandala, consisting of three parts—vastu, Purusa and mandala, brings home to

us the consmological, the metaphysical and the architectural implications respectively. The word vastu, derived from 'vastu' (which means 'bhu') is a cosmological aspect of planing including the planetary system. We have already seen it. Purusa is identical with vastu in His all-pervasive aspect . Mandala gives the content to the vastu as planned site. Thus the image of the Supernal or Cosmic Man the Purusa is identical with the planned site. Prof. Kramrisch in her monumental treatise, Hindu Temple, also supports this philosophy of vastu-brahma. "Purusa, Cosmic Man, the origin and source of Existence (apara-prakrti), is its instrumental or efficient cause (nimittakarana) and causes it to be His substance as its material cause (upadana). This is how He is known in the world, the manifested aspect of Himself, the Para-prakrti, the Beyond Existence, the Avyaya Purusa, the immutable, Supreme One (Uttama-Purusa). In his identity with the plan, Purusa is shown in his conditioned aspect. The plan makes the site of the building in his image which is his form. The plan of the building is in the likeness of the Purusa, or of the totality of manifestation."

The *vastu-purusa-mandala* in *Vastusastra/Silpasastra* (Hindu Science of Architecture and Hindu Canons of Iconography and Sculpture including Painting) is a grand philosophy and a technique as well. It is not only a plan in its cosmic implications, it is also a site-plan in its building aspect. Accordingly, it is also intimately connected with yet another fundamental canon of Hindu science of architecture, the *dinnirnaya* or *praci-sadhana* or *sankusthapana*, i.e. the doctrine of orientation. This canon has two aspects, one technical and the other of scientific-cum-philosophical import. Our aim here is not to expound the former ; the latter, has some bearing in our context.

The theory of the orientation of buildings, secular as well as ecclesiastical, as laid down by Indian designers of structures, consists in setting them in plan in such a way that they may secure the maximum of benefit from the solar radiation automatically and irrespective of the fact whether occupants will it or not. Temples, living places, assembly halls, audience rooms and a host of structures to meet the needs of men of all grades, are thus, so adjusted in plan

as to secure an eastern frontage. The eastern facet of structures, both in plan and elevation when set in direction according to the rules laid down, gets a full and direct exposure to the field of action of solar radiation. It is very significant in this phase of Indian thought that both the extremes of this eastern belt are denoted by Isa (N.E. portion) and Agni (S.E. portion), the counterparts of, so to say, ultra violet or violet and red or infra-red radiation of the solar spectrum of the Western science. The very names, Isa and Agni, and their individual laksanas, which are given to these quarters from earliest times, in the Indian history, go to suggest that the phenomenon of refraction and diffraction (dispersion) were well-known to the Indian Aryas. Accordingly, the surface of earth in traditional Indian cosmology is regarded as demarcated by sunrise and sunset, by the points where the sun apparently emerges above and sinks below, the horizon, by the East and West and also by the North and South points. It is therefore, represented by the ideogram or mandala of a square. The square does not refer to the outline of the earth. It connects the 4 points established by the primary pairs of opposites, the apparent sunrise and sunset points, East and West, and South and North. The earth is, therefore, called *'caturbhrsti'*, four-cornered (*R.V.* X. 58 3) and is symbolically shown as *prthvi-mandala*, whereas considered in itself the shape of the earth is circular (*R.*V. X 89.4 ; *S.B.* VII.I.I. 37). The identification of the square with the vedi is in shape only and not in size and belongs to the symbolism of the Hindu temple. The vedi represents, and is, the levelled earth, a place of sacrifice or worship : "No part of the ground should rise above it; for it was from there that the gods ascended to heaven" (S.B. III.I.I. 1-2). The site, the earth, should be even and firm, for it is the starting place of the ascent (*S.B.* VIII 5.2.16). The link between the earth and the end of ascent stretches upwards into space, the intermediate region (*antariksa*). From it also it leads downwards and rssts on earth. In it the temple has its elevation. The *vastu-purusa-mandala*, the temple-diagram and metaphysical plan is laid out on the firm and level ground ; it is the intellectual foundation of the building, a fore-cast of its ascent, and its projections on earth" (H.T. p. 17).

Thus the *vastu-purusa-mandala* of Indian architecture takes its

symbolism and significance from the square mandala of the Earth and of the Ecliptic: "The Vastu had come to be the place of the adjustment of solar and lunar cycles. The number of 32 of the divinities residing in the square of the border of the *Vastumandala* is also the sum of 4 and 28, the number of the regents of the four planets who rule over the equinoxical and solstitial points referred to the cardinal points, and of the regents of the 28 Naksatras. Their location in the Vastumandala shows a reconciliation of the motions of the Sun and Moon, and they have their nature in their number which is 32; the single divinities who make up this sum, act each as a locum tenens" (H.T) Other details like th symbolism of the square, the form of *Martanda*, *vastu*, the remainder are also equally formidable postulates of the philosophy of *vastu-brahma*.

Similarly the organism of the plan is also in conformity with the formation of the *vastu-purusa* — the *nara-prastara* and *vastu-prastara*. This organism of the plan leads to take up the most vital element of *vastupadavinyasa*, the Supernal Man. The *Vastu-vidhana* (VIII.26-32) of *Narada* says that the *vastu-purusa-mandala* is the magic diagram (yantra) and the form (*rupa*) of the *Vastupurusa*. It is his body (*sarira*) and a bodily device (*sarira-yantra*) by which those who have requisite knowledge attain the best results in temple building. It is laid out in tabular notation as man and site—nara-prastara and vastu-prastara. It is in accordance with this symbolic manifestation that *siras*, *anusiras*, *sandhis*, *anusandhis*, *marmas*, *maha-marmas* along with practically all the limbs of the body, a man, nara, have been also allotted to the body-corporate, the Purusa, the Supernal Man. Accordingly the symbolism of the vedic altar, Agni is continued in the Hindu temple, in its plan. The Vastu-Purusa of the mandala is indeed *Agni-Prajapati*. This is the cosmological or metaphysical background on which the most fundamental doctrine of vastu-purusa-mandal rests and from this we can very well understand and appreciate the very advanced state of architectural planning in ancient India.

With this very brief exposition of the philosophy of *vastu-brahma*, let us take up the second theme of this discourse, i.e., its impact on temple-architecture. The foregoing exposition may convince the reader that the ideal of sacred architecture, i.e., temple-architecture

of India was born of the true Indian conception of 'divinity in a spiritualised body'. A good many authors, ignorant of this correct background of temple-architecture in India, have forwarded several theories like 'The Mound and Grave Theories', 'The Theory of the Evolution of Stupa', 'The Umbrella Theory', etc, in connection with the origin of Hindu temple ; but these are all wrong. It is the Organic Theory which permeates the entire structure of Hindu temple. The theory of architecture in terms of human organism, rooted in the subjective consciousness of the race, constitutes the primary subject of the *silpasastras*. Our silpasastras teach the artist to contemplate the divine ideas. Of all forms in nature, the human form is the most perfect. Our Upanisads propound the first injuction in this regard. According to the *Chandogya* (5.1.1) the human body is conceived of as the temple of Brahman ; thus the idea of body as the abode of the Spirit is clearly revealed. Similarily Skandopanisad says :

देहो देवालयः प्रोक्तः जीवो देवः सनातनः
त्यजेदज्ञाननिर्माल्यं सोऽहं भावेन पूजयेत् ॥

Thus this injuction stands for the assimilation of the external with the internal, the synthesis of macrocosm and microcosm or, in other words, the identification of the individual soul with the Universal Soul. Thus Hindu temple architecture essentially reflects the spiritual ideal of India. God is the spirit immanent in the Universe and temple is His abode. His omnipresence is confined within the walls of the shrine in the same way as the soul is confined within the human body. This brief enunciation of the origin of Hindu temple brings to it a clear illustration of Vedantic ideal of the *Nirakara* and the *Sakara* Brahma. Every part of the temple-architecture is an illustratiou of this Organic Theory corroborating the truth that God and His temple correspond to soul and the human body. So many ceremonies, though termed as ritualistic and religious, like *ankurarpana*, *garbha-vinyasa*, *pradaksina*, *nayanonmilana*, etc., etc., are also indicative of this fundamental philosophy. Now avoiding the details, let me reproduce some apt extracts from the texts like the *Agni-purana*, *Hayasirsa-pancaratra* and *Silparatna*, which fittingly prove this genesis and genius of Hindu temple architecture as propounded above :

प्रासादं वासुदेवस्य मूर्तिभेदं निबोध मे ।
धारणाद्धरणीं विद्धि आकाशं शुषिरात्मकम् ॥
तेजस्तत् पावकं विद्धि वायुं स्पर्शगतं तथा ।
पाषाणादिष्वेव जलं पार्थिवं पृथिवीगुणम् ॥
प्रतिशब्दोद्भवं शब्दं स्पर्शं स्यात् कर्कशादिकम् ।
शुक्लादिकं भवेद् रूपं रसमन्नादिदर्शनम् ॥
धूपादिगन्धं भवेद् रूपं वाग्भेर्यादिषु संस्थिता ।
शुकनासाश्रिता नासा बाहू तद्रथकौ स्मृतौ ॥
शिरस्त्वण्डं निगदितं कलशं मूर्द्धजं स्मृतम् ।
कण्ठं कण्ठमिति ज्ञेयं स्कन्धं वेदी निगद्यते ॥
पायूपस्थे प्रणाले च त्वक् सुधा परिकीर्तिता ।
मुखं द्वारं भवेदस्य प्रतिमा जीव उच्यते ॥
तच्छक्तिं पिण्डिकाम् विद्धि प्रकृतिञ्च तदाकृतिम् ।
निश्चलत्वं च गर्भोऽस्य अधिष्ठाता तु केशवः ॥
एवमेष हरिः साक्षात् प्रासादत्वेन संस्थितः
जङ्घा त्वस्य शिवो ज्ञेयः स्कन्धे धाता व्यवस्थितः ॥
ऊर्ध्वभागे स्थितो विष्णुरेवं तस्य स्थितस्य हि । **Agni. 61.19-27**

सर्वतत्त्वमयो यस्मात् प्रासादो भास्करो तनुः ॥
तद् यथावस्थितं कथयामि विबोधत ।
पायूपस्थौ प्रणालौ द्वौ नेत्रौ ज्ञेयौ गवाक्षकौ ।
सुधा सुगक्त(?) पिनीज्ञेया स (च) त्वे मञ्जरीकोर्ध्वतः ॥
जङ्घा जङ्घा तु विज्ञेया घण्टा रसना मता ।
शुक्र धातु भवेन्नासा सूत्राणि विशेषतः ॥
गर्भः स्थिरत्वं विज्ञेयो मुखं द्वारं प्रकीर्तितः ।
कपाटोष्ठपुटौ ज्ञेयौ प्रतिमा जीवमुच्यते ।
स्कन्धस्तु वेदी गदिता कण्ठं कण्ठमिहोच्यते ।
शिरोमालास्थितं ज्ञेयं...चून.. संस्थित ।
एवमेष रविः साक्षात् प्रासादत्वेन संस्थितः ।
जगती पिण्डिका ज्ञेया प्रासादो भास्करः स्मृतः ॥ **Haya. 39**

प्रासादं पुरुषं मत्वा पूजयेन्मन्त्रवित्तमः ।
प्रपदं पादकं विद्याच्छिखा स्तूपीति कथ्यते ।
लौहकीलकपत्रादि सर्वं दन्तनखादिकम् ॥
सुधा शुक्रं त्विष्टकौघं मांसं मज्जा च पीतरुक् ।
मेदः श्यामरुचिस्तद्वद् रक्तं रक्तरुचिस्तथा ।
मांसं मेचकवर्णं स्यात्कर्मं नीलं न संशयः ॥
त्वक् कृष्णवर्णमित्याहुः प्रासादे सप्तधातवः ॥

Silpa. XVI 121 123

प्रासादं लिङ्गमित्याहु-स्त्रिजग-ल्लयनाद् यतः ।
ततस्तदाधारतया जगती पीठिका मता ॥ S.S. 68-3-4

These terms denoting the different parts of temple structure should not be viewed objectively ; they are used and understood here in a subjective sense aiming at the organic unity of structure. The harmony of human body is infused into the body of the temple. Chanda, the rhythm permeating the body, becomes the vital spirit in the very structure of Hindu temple. It is fully vitalised and breathes life at every point,

This fundamental philosophy of temple architecture has also accordingly affected its planning. *Prasada*, the Hindu-temple, is not a congregational structure, it is as we have seen, is the home of the spirit, hence the main shrine is called garbhagrha and the Prasada has circum-ambulatory passages, the *pradaksina-pathas*. This Garbhagrha is as adorable as an image. There is an identity of the image and its abode. Therefore, the following quotation from the *Isana-sivagurudeva-paddhati* is very apt and we finish this point with this last word on Hindu temple :

प्रासादं यच्छिवशक्त्यात्मकं तच्छक्त्यन्तैः स्याद् वसुधाद्यैस्तु तत्त्वैः ।
शैवी मूर्तिः खलु देवालयाख्येत्यस्माद् ध्येया प्रथमं चाभिपूज्या ॥ 3.12

Rise and Growth—With this introduction, let me say something on the rise and growth of this Fine Art. Previous writers have posed questions on antiquity and origin of Indian architecture. But, I think, it is a needless attempt. Indian culture being historic rather

than historical must baffle the attempt. Architectur, being one of the hall marks of civilization, must have begun with the rise of civilization itself and the history of Indian civilization, its origin etc. still baffles us. The finds at *Mohenjo-daro* and *Harrapa* cannot be regarded non-Indian. A very advanced state of architectural objects unearthed there consequently cannot be disregarded of their historical value. *Rgvedic* allusions and references to a very advanced state of architecture also cannot be called imaginary. Therefore how to surmise the origin is not only a problem but also a mystery, and modern rationalism is all against a mysterious approach. A scientific approach in relation to an architectural study must not be based solely on archaeological evidences. The literary evidences must have an equal importance in reconstructing our past history despite the absence of any archaeological evidence. Architecture as mirrored in the hymns of the *Rgveda* is a pointer. There are innumerable references in *Rgveda* which indicate a very advanced architecture of the day. A few hymns may be referred : Rig. (Wilson)—IV, 148, 200; II. 313; II, 41. 5; IV. 179, V. 62. 6 etc. etc.), in the first *Vasistha* desired to have a three-storeyed dwelling (*tridhatu-saranam*); in the second is the reference to a sovereign who sits down in his substantial and elegent hall built with thousand pillars and said to be vast, comprehensive, and thousand-doored and lastly in the fifth *Mitra* and *Vruna* are represented as occupying a great palace with thousand pillars and thousand gates. These are evidently spacious halls, the chief characteristic of which is the application of abundant pillars. There are several expressions (cf. the one in the above quotations '*tribhatu*') in the Rgveda which have been explained by *Sayana* as referring to many storeyed houses. '*Saranam*' is '*Tridhatu*'. Puras or towns and their fortification viz. words like '*Durgani*' '*Asamayasi*' '*Satbhujt*' as found in Rgveda would give you a picture of the strong cities or forts. Similarly there are good many references and allusions to so many other objects, a detailed notice of which is not required here.

Modern writers begin the Indian art from the Mauryan period. But the recent discoveries and other evidences have rightly influenced writers like Dr. Fabri (a Hungarian scholar) to divide Art movements in India in three chronological zones: Ist about 2600 B.C. when one

encounters Indian Art during the period of Mohenjodaro and Harappa; 2nd 1800 B.C. nothing is known of the period between 2600 and 1800 B.C., owing to thousands of unexplored sites in Sind and Baluchistan, and the 3rd period beginning from 1800 B.C. starts the Aryan period and from 300 B.C. starts the period of Asoka, when Indian art manifests itself at the highest form of expression.

Rise of Sastra :—Now let us came to the rise of the Sastra. All our sastras are associated primarily with our great gods like Brahma, Siva and Visnu, but Vastusastra has a unique position to have been transmitted equally by all the three Supreme Gods. We know that one of the aspects of the Siva is the *Daksinamurti*. This aspect of Siva is always evoked by students of Arts and Sciences. Accordingly in the majority of the *Vastusastras*, *Siva*, who has also taught the traditional *Catussasthikalas*, the 64 arts to Garga, is the source whence *Vastuvidya*, the Science of Architecture, is revealed (cf. V.P. I.3-4; A.P. XCIX; the treatises of *Maya*, *Kasyapa*, *Manasara*; etc. etc.) to Visvakarma. In another tradition (cf. V. P. XIII. 108 Br. S. and *Isanasivagurudeva-paddhati*), it is *Brahma* who is the source of the Science and who revealed it to *Visvakarma*. In the third tradition (cf. *Matsya-Purana*) *Visnu* in his *Matsya-Avatara*, imparted the science to Manu who passed it to the world through 18 preceptors like *Bhrgu)*, *Arti*, *Vasistha*, *Maya*, *Narada*, *Sukra* and *Visvakarma* etc. etc.

भृगुरात्रिर्वशिष्ठश्च विश्वकर्मा मयस्तथा ।
नारदो नग्नजिच्चैव विशालाक्षः पुरन्दरः ॥
ब्रह्मा कुमारो नन्दीशः शौनको गर्ग एव च ।
वासुदेवोऽनिरुद्धश्च तथा शुक्रबृहस्पती ॥
अष्टादशैते विख्याताः शिल्पशास्त्रोपदेशकाः ।

There is yet another tradition very interesting as brought out in the *Visnudharmottaram*. In the V. D. III LXXXIV-VIII, it is *Markandeya*, who instructs king *Vajra* in the science of architecture. *Markandeya*, according to the *Hayasirsapancaratra* I. 1—7, had received the science from *Bhrgu*, to whom it had been transmitted

by *Mahesvara (Siva)*, Mahesvara had received it from Brahma, and Brahma from *Visnu* as *Hayasirsa.*

We are more ooncerned here with *Visvakarma* and in these accounts the position of *Visvakarma* is really nor very sound. *Visvakarma,* as per our earlier tradition of *Vedas* and *Brahmanas* really represents the working aspect of the supreme principle as *Brahma* does the thinking aspect. Creator *Brahma* could evolve only a *manasi srsti.* To give it shape and to lay it properly, in one word, to plan it beautifully, was the work of an architect-acharya and *Visvakarma* was there to fulfil the mission. Thus *Visvakarma* is a proper name, not only of great Architect, the Divine Architect but every *Sthapati* is descended from *Visvakarma.* Correspondingly, the other three classes of craftsmen are born of *Maya, Tvastra* and Manu respectively. These four archetypal workers having originated from the four faces of *Visvakarma* (Manasara II) whose descendants are respectively *Sthapatt, Sutra-grahin, Vardhauki* and *Taksaka.* This is the ontology of the science in the context of its origin and the primordial preceptors.

If you glance over the qualifications of the *Sthapati* as well as the limbs of the body of the *Sthapatya*, the *Vastusastra*, as delineated in the S. S., we can certainly have some idea how this science had attained a high water mark. We know that the chief development of the Indian Architectures centres round the Hindu Temple, distributed all over this vast land as specimen of different styles more particulary, the Northern and Dravidian ones in the two principal parts of this country, the *Aryavarta*, the North and the *Daksinapatha*, the Deccan. Scholars have amply investigated this subject in their monumental works. Savants like Havell, Fergusson, Brown and Coomarswamy and Stella Kramrish, to mention only a few of them, have in their respective volumes, investigated into this branch of architectural studies in relation to the monuments as they are preserved to us. Naturally all these volumes are an attempt to evaluate the development of the Temple, the most fascinating *architectural* activity of the Indian architects and their patrons, the ruling dynasties of both the ancient and medieval India—Chalukyas, Pallavas, Cholas, Pandyas, Rulers of Vijayanagaram and Hoysalas, all belonging to southern India,

their northern counter-parts as those belonging to Orissa, Khajuraho, Rajputana, Central India, Gwalior and a host of others. Religious fervour was at the root of this architectural Renaissance both in India and the West. Jainism and Buddhism aud Brahmanism, all three religious currents have contributed to the marvel of architecture of which we can be proud. I have expounded the thesis more than once that the Indian architecture got impetus for its evolution and development from religion and under the patronage of the kings and it made singular strides of development. Not one, not two, but dozens of temples, both rock-cut cave-temples and religious edifices of *Prasadas* and *Vimanas* are stupendous in their craftsmanship and marvelous in the desings and supernatural in the accomplishment. This great achievement may fittingly be termed as the architectural renaissance of our land. The saying that literature is the mirror of society, if it has got any truth behind it, the *Samarangana-Sutradhara*, the standard compendium of this medieval architecture has portrayed this mass activity of mankind in India when "as if the whole population had to a man been apprenticed to the stone mason", otherwise how can we explain that in India every hamlet has its cluster of shrines and in every town the tall spires rose of temples singly or in groups. Mr. P. Brown is very apt when he says : "It should be realised that in all works of art, and particularly in the temple-architecture of the country, in the mind of the Indian people, the religious, philosophical and metaphysical qunlities of the production takes first place, the artistic character being regarded as secondary. The intellect of the age, absorbed largely in divine contemplation is reflected in the temple ideal, where the spiritual dominated the material".

Temple architecture in India is not purely an architectural tradition. It is something supera-architectural. It is, therefore, difficult to conclude with it, as it is difficult to conclude with any such supra subject. The transcendental background, metaphysical motif and spiritual significance have made the *Prasada*, the Hindu Temple, as high as the highest peak of the Himalayas, and as deep as the deepest part of the oceans. My Vastu-sastra Vol. I—Hindu Science of Architecture— is a new attempt in the contemporary studies in Art

and Architecture to attempt a new approach and give a new interpretation of this technical heritage of India.

V. SCULPTURE-ICONOGRAPHY (SILPA)

During the rise of Buddhism and Jainism, a great set back was experienced, rather a terrible blow was felt, by the adherents of Vedic religion. Not only the common run of men and women, even the kings and princes, nobles, merchants, commanders and craftsmen all alike had their leanings to the New Dharma-chakra of Bhagvan Buddha. The Vedic religion with its great super-structure of sacrificial cult, the high and abtruse Upanisadic doctrines of Yoga, meditation and contemplation of *Atman* and *Brahman* etc. etc., also could not have been within the easy reach of ordinary people the common people with limited knowledge. Naturally, therefore, a revolt was unavoidable. It was a critical juncture in the religious history of India. It is at these moments that men's minds become alert, hearts are searched, the soul re-discovered. A sense of Pseudo-greatness was prevailing as an outcome of the Aryan supremacy in India among the custodians of the Vedic Dharma. This revolt from the Buddhism and Jainism together with a natural internal revolt from their own kith and kin, the seers of Upanisads, the great teachers of the Upanisadic lore,denouncing the cult of sacrifice and teaching the *Atman* doctrine and focussing their attention more on the self than non self, simply opened their eyes and gave an extra ordinary impetus to a new orientation of Vedic Dharma. The old testament was to be remodelled, reformed, re-orientated to satisfy the urge of the time and was made a popular vehicle of faith in the worlds above. It was at this supreme hour of crisis that a *Vyasa* was wanted. If a Buddha could give a new religion—a religion of middle path to the world, a *Vyasa* also could do something to save the old tradition.

Badarayana-Veda-vyasa rose to his height of intellectual, mental and spiritual power and put all the Vedic lore in a popular language for ready acceptance of the masses. The Puranas were promulgated. The Triad—*Brahma*, *Visnu* and *Maheśvara* were glorified as great gods. By accepting Buddha as an incarnation of Visnu Himself, the Puranas, this way, as it were, completely devoured the hetrodox Buddhism from the land of its inception. This catholicity gave a death-blow to Buddhism. Pauranic Dharma was a land mark in the

character of worship also. From individualistic sacrificial performances, the congregation at Tirthas was a collective worship among the Hindus. The rise of Tirthas, the construction of the temples and the installation of images therein, were some of the broad features of this New Testament. Though the main theme of the Puranas was the glorification of the Hindu Trinity—Brahma, Visnu and Mahesa, the great god Visnu however, captured the imagination most. The religion of Puranas gave rise to a principal cult of Vaisnavism. What Puranas did mainly on this part of India, the North, the Uttarapatha, the Aryavarta proper, the Agamas did for the glorification of the God Siva and thus the South became the stronghold of Saivism. And the Sakti-worship the greatest living cult in India got its codification from the Tantras. Thus these three branches of religious literature, the Puranas and Agamas and Tantras, gave rise to the three powerful sects of Vaisnavism, Saivism and Saktism. They had their philosophy, their metaphysics their mythology and ritual too. It was from these fountain heads that image worship as an institution of relgion and the image-making as an art got the encouragement for their development.

The Vedic representations of gods were really the progenitors of the Pauranic representations of gods. The origin of images, I believe, lay in the imagery of the ancient seers of India. The *Rsis* of the Vedas like, *Tvasta*, the Divine artist must not have remained idle. For the purpose of prayer addressed to Gods, natural and spontaneous and manifold conceptions of the Divine in the shape of the Mantras contributed to the fertile field for the images to grow. The seeds of Iconography do not lack rather found in abundance in the semi-philosophical hymns of the Vedas. The representations of the gods and goddesses as conceived in the *Rgveda* have assumed such a definite, well-marked and solid form that for their performance, they immediately needed the help of the sculptor to translate them into stones and metals. It is indeed, inconceivable that such definite pictures of the divinities clearly drawn in three dimensions, as found in the *Rgveda*, could have long existed in the minds of the *Rsis*. Hence the forms, which the *Rsis* and poets conceived in abstraction, were expressed the works of the sculpture.

We know that Indian art is predominately religious in character

and this religious upsurge came in the wake of the Devotional Movement as first enunciated and inculcated in some of the Upanisads themselves. Later on, the influence of this upsurge was so powerful, its urge was so keen that not only divergent and different religious sects arose in the Brahamanical fold itself. viz. Saivism, Vaisnavism, and so many others but also a good many sectarian cults developed in the hetrodox religious schools like Buddhism and Jainism. As the most popular element of this side of religious life being *Deva-puja*, naturally, the service of art was most advantageously employed for innumerable creations in stone. They varied in rich sculpture of icons and images. The Buddhist art and the Buddhist images are our proudest possession. So is the case with the Jain and Brahmanical art. All this is the outcome of the *Deva-puja*. A pertinent point need still to be expounded. Vicissitudes in the history of gods and goddesses, the entrance of Tantric ideas into the worship of the Hindus as well as the Buddhists together with the creation of new images consequent upon the sectarian rivalry—these three factors also contributed a great deal in the exhuberant growth of Indian images.

With this very brief introduction to the background of Iconography, a massive treatment is needed to expound the Canons of Iconography which is impossible here and the learned and eager readers are referred to read my *Vastu-sastra* Volume II—Hindu Canons of Iconography and Painting, wherein I have treated the subject under the following heads :

I. Study of Hindu Iconography—the sources :
   - A. Literary Sources like Puranas, Agamas, Tantras and Silpa-sastras,
   - B. Sculptural sources.

II. Classification of images in general on different bases.

III. Iconoplanning and Iconometry in relation to a perfect Iconography:
   - (i) Icono-planning,
   - (ii) Iconometry,
   - (iii) The merits and demerits of the images.

IV. Iconoplastic Art

Different classifications of materials :

(i) The Clay,

(ii) The Wood,

(iii) The Stone,

(iv) The Metals,

(v) Precious stones and Ivory,

(vi) Mixed substances and other substances,

(vii) Factors developing this art.

V. Mudras—Poses and Postures,

Doctrine of Mudras reorientated,

Classification into three broad divisions and their significance and role in iconography.

A. Hasta-Mudras :

(i) 24 Asamyuta Hastas

(ii) 12 Samyuta-Hastas and

(iii) 21 Nrtta-Hastas

Representation in Art

Abhaya, Varada, Dhyana, Yoga, Samadhi, Jnana, Cin, Dharmacakra, Katyavalambita or Katisama-Hasta, Kataka or Simha-Karna, Danda or Gaja-Hasta, Suci, Tarjani etc. and Vismaya, Kayotsarga and Bhusparsa.

B. Poses of the Body—nine attitudes.

C. Postures of the legs—Vaisnvam, Samapadam, Vaisakham, Mandalam, Alidham, Pratyalidham along with Abhanga, Tribhanga and Atibhanga.

VI. D. Mudras (continued)

Reorientated Doctrine of Mudras taking Objects, Seats Drapery and Decorations etc. also as Mudras.

(i) Objects—Weapons and Implements :

Weapons—25 ayudhas tabulated; 36 ayudhas of the Aparajita-prccha.

(ii) Implements and other symbols—enumerations and association.

(iii) Musical instruments (as improvised weapons),
(iv) Seats (a) Asana and (b) Vahana
(v) Abhusana : Drapery and Decorations :
   (a) Costumes—Drapery,
   (b) Ornaments of various limbs ;
   Sodasabhusanas of the Aparajita-prccha;
   (c) Headgear i.e. Mauli (Manasara).

The ideology under lying these mudras.

VII. Iconographical aestheticism and the Installation of the Images—Prasada and Pratima.

A. Iconographical aestheticism.

B. Installation

(i) Ritualistic : Its different varieties ; Punah-pratistha and Jirnoddhara etc.

(ii) Architectural—sculptural and iconometrical.

When Canons, the Laksanas are expounded, the Laksyas need also to be expounded. These Laksyas, the images have been very elaborately dealt with under as many as eight broad headings :—

1. Trimurti (including Panca-murti, Catur-murti and Dvi-murti) etc. Brahma-Pratimalaksana ;
2. Vaisnava-Pratima-laksana in as many as seven categories like ordinary, extraordinary, Dhruva Beras (Yoga-sthanka etc. 12 types), Dasavataras, Caturvimsati-murtayah, Minor forms and Ayudha-purusas.
3. Saiva-pratimalaksana :
   (i) Lingas (Cala and Acala)
   (ii) Rupas : Santa, Asanta and Miscellaneous as many as 18 forms.
4. Sakti-pratima or Devi-pratima-Laksana—principle ones and their manifold forms—Sarasvati, Mahalaksmi and Mahakali.
5. Saura-pratima-laksana—Surya, Dvadasa Adityas and Navagrahas.

6. Yaksa—Vidyadhara—Vasu—Marudgana—Pitr-gana—Muni-gana, (Rsis) and Bhaktas.

7. Bauddha-pratima-laksana, as developed in Hina-yana, Maha-yana and Vajra-yana.

8. Jain-pratima-laksana—Tirthankaras and other allies.

This is just an outline treatment of Hindu Iconography and Sculpture, a bird's eye view of Indian sculpture is also needed. But on account of the paucity of space at my disposal, I need a pardon to leave this portion which is more ably treated by my son Dr. L. K. Shukla in his Thesis (A Study of Hindu Art with esp. ref. to Termino logy).

The fundamental and profound background of Hindu Iconography and sculpture is the Aesthetic Ideal which I have already done under Poetry. Here however in this context another very important topic of Mudras in Indian Images needs some remarks.

Symbolism in Indian Art : Symbolism in art is a very very profound and massive subject and it is impossible for me to do any justice here owing to the paucity of the space. However in this regard, I have a thesis to propound that Mudras should be taken in a wider sense to denote the whole kingdom of symbolism associated with the images of divinities.

So far we have been treating Mudras in a traditionally accepted sense, this view of the previous writers, however, is not correct. Mudras, the symbols, should not be taken only in their subjective i.e. mental and spiritual attitudes manifesting themselves in the bodily poses, they should also be extended in an objective manner, otherwise, the implications of the laksanas and lanchanas in Brahmanic images have no meaning. There is a multitude of terms which denote the costume, ornaments and headgear in which images are represented together with the objects which images of gods are shown to bear in their hands, such as weapons, implements, musical instruments, animals, birds etc.

I have maintained the thesis that Mudras should not be taken only to denote the poses of hands, body and legs and feet alone, but

they are also the symbolic representation of the characteristics, emblems of the divinities. In this sense all the symbolic characteristics of a particular deity can stand for Mudras. Mudras, the poses of hands, etc. as current in literature are more intimately connected with Buddhist images. The Brahmanic images, being full of their characteristic emblems, like dresses, ornaments, seats and conveyances have not shown so many intricacies of the Mudras as they are generally understood by the Indian artists.

It may, however, be again remarked that in orthodox Hindu Literature, the mudras are symbolic manifestations and reproductions of the characteristic emblems of the divinities and not generally speaking, the peculiar positions of hands, fingers or feet and body as those of Buddhist and Jain figures. The reason why these so called Mudras are less important in Orthodox Hindu art, may be explained by the presence of their substitutes in a great number of weapons and attributes held by Brahmanic deities and these too are mudras. This contention is borne out by the following quotation:

एकोनविंशतिमुद्राः विष्णोरुक्ता मनीषिभिः ।
शङ्खचक्रगदापद्म... ... वेणुश्रीवत्सकौस्तुभाः ॥
.... शिवस्य दश मुद्रिकाः ।
लिङ्गयोनित्रिशूलाख्या मालेष्टाभीमृगाह्वयाः ।
सूर्यस्यैकैव पद्माख्या सप्तमुद्रा गणेशितुः ।
लक्ष्मीमुद्रार्चने लक्ष्म्या वाग्वादिन्याश्च पूजने ।
अक्षमाला तथा वीणा व्याख्या-पुस्तक-मुद्रिकाः ।
सप्तजिह्वाह्वया मुद्रा विज्ञेया वह्निपूजने ।

Thus ninteen mudras are known to be of Visnu, some of them being Sankha, Cakra, Gada, Padma, Srivatsa, Kaustubha, Vanamala etc. Siva has ten mudras sacred to him i.e. the lingam or the phyllic symbol, the trident, the rosary, damaru etc. Surya or the Sun has only one mudra namely the lotus. Ganesa has seven mudras, some of which are the tusk, the goad, the axe, the rice-ball etc. The mudras for Sarasvati are the lute, the book and the rosary. Similarly the mudra of Agni is seven flames.

The symbols of mudras in the broad sense of the term, which have been introduced by me for the first time in contemporary studies on Indian Art, are really accessories to the main figure, the conductors, as it were, between the image and the idea Thus the observation of the elephant in the images of Indra, brings back the whole idea of Royalty of which an elephant used to be fundamental emblem. The bull, in India, is a symbol of Dharma and was thus used as the vehicle of Siva, the Great Yogi. Symbolism in India is the key-note of its culture and philosophy.

As promised let me tabulate the referred catalogue of all the Principal Mudras.

The Mudras according to the *Samarangana-Sutradhara* may be classified into three broad divisions :

1. Poses of hands (vide *Patakadi* 64 Hastas, the 83rd Chapter).

2. Poses of the body (vide *Rjvagata*, etc. *Sthanas*—79th Chapter).

3. Postures of the legs (vide—*Vaisnava* etc. Standing postures—the 80th Chapter).

This broad division of the Mudras, to my mind, comprises the whole kingdom of the Mudras. Sri R.K. Poduval, however, distinguishes between 'three broad divisions of Mudras, viz. Vedic, Tantric and Laukika, (cf. of his "Mudras in art"). All thsse have been ably examined and dealt with by Dr. J.N. Bannerjea in his learned book the 'Development of Hindu Iconography'. Dr. Bannerjea has also done a singular service to the advancement of this particular branch of Indology by a study of these Mudras in relation to their illustration in monuments. Let us first take the Hasta Mudras :—

1. Hasta Mudras

Poses of the Hands.—As regards the poses of the hands, the *Samarangana-Sutradhara* divides them into the three varieties, namely :—

1. The Twenty four Asamyuta Hastas beginning with *Pataka* etc.

2. The Thirteen Samyuta Hastas beginning with *Anjali* etc.

3. The twenty-nine Nrtta-Hastas beginning with Caturasra etc. All these are tabulated hereunder :—

(i) Group-24 Asamyuta Hastas

1. Pataka	13. Sarpasira
2. Tripataka	14. Mrgasirsaka
3. Kartarimukha	15. Kangula
4. Ardhacandra	16. Alapadma
5. Arala	17. Catura
6. Sukatunda	18. Bhramara
7. Musti	19. Hamsavaktra
8. Sikhara	20. Hamsapaksa
9. Kapittha	21. Sanddamsa
10. Khatakamukha	22. Mukula
11. Sucimukha	23. Urnanabha
12. Padmakosa	24. Tamracuda

(ii) Group-13 Samyuta-Hastas.

1. Karkata	7. Dola
2. Savastika	8. Puspaputa
3. Khataka	9. Makara
4. Utsanga	10. Gajadanta
5. Anjali	11. Avahittha
6. Kapota	12. Vardhamana
	13. ... ...

(iii) Group-21 Nrtta-Hastas.

1. Caturasra	12. Latahasta
2. Viprakirna	13. Karihasta
3. Padmakosa	14. Paksavancitaka
4. Arala-Khatakamukha	15. Paksapracyotaka
5. Avidha-vakraka	16. Garudapaksa
6. Sucimukha	17. Dandapaksa
7. Recitahasta	18. Urdhvamandali
8. Uttanavancita	19. Parsvamandali
9. Ardharecita	20. Uromandali
10. Pallava	21. Urahparsvardhamandala.
11. Kesavandha.	

It may be noted that all these hastas, though more true in drama and dance, are really characterstric of the peculiar poses, in which some of the renowned forms of Lord Siva (cf. *Nrtta-murtis*) are represented in Art. This was a land-mark in sculpture, as we find as many as 108 mudras of this variety, fully carved out, on the Chidambaram Guparam Gate. As regard the Abhaya etc. they may not be delineated here as already pointed out. Let us now come to the poses of the body :

II **Poses of the Body**

The various positions, in which the figure may appear, have been variously named in various texts. For example in the *Visnu-dharmottara* Part. III (Dr. Kramrisch's translation page 13-14) there are nine leading attitudes in which the figure is made to appear and they are :—

1. *Rjvagata*—the front view;
2. *Anrju*—the back view ;
3. *Sacikrta*—a bent position in profile view ;
4. *Ardhavilocana*—the face in profile, the body in three-quarter profile view ;
5. *Parsavagata*—the side view proper ;
6. *Pardvrtta*—with head and shoulder belt, turned backwards;
7. *Prsthagata*—back view with upper part of the body partly visible in forlorn profile ,
8. *Parivrtta*—with the body sharply turned back from the waist and upwards ; and lastly ;
9. *Samanata*—the back view in squatting position with body bent,

It may be remarked here that a perusal of these *Sthanas* gives an impresion that these do not fittingly represent by classification of the bodily poses. They are in a way, a mixture of the bodily poses with those of the postures of the legs and feet. 'The above poses are characterised by the position of legs and feet which are varied by a series of motions like *Vaisakha*, *Alidha*, and *Pratyalidha* etc.'

The *Samarangana Sutradhara* also classifies these *Sthanas* in nine different attitudes and these are :—

(a) 1. *Rjvagatai.* 2. *Ardharjvagata.* 3. *Sacikrta.* 4. *Adhyrdhaksa.* 5. *Parsvagata.*

(b) 6 to 9, The four-fold Parivrttas,

(c) together with twenty-fold Vyantaras. Thus according to the Samarangana-Sutradhara, these poses consist in these varieties of bodily poses, the first principal varieties among them being only five (cf. 1 to 5) and the second and third i.e. (b) & (c) are Parivrttas and their antras—inter poses.

III. **Posutres of the legs.**

The third variety of the Mudras, as described by this text has been termed by me, as postures (not poses) of the legs. Under the general classification of the images, one of the classifications consists of three varieties in relation to the *Dhruva Beras* of *Visnu* images namely *Sthanaka* (standing posture), *Asana* (sitting posture) and *Sayana* (reclining position). Accordingly in the representation of the male *Sthanaka* murtis six different standing postures are adopted by the author of the Samarangana-Sutradhara and they are :

1. Vaisnavam	4. Mandalam
2, Samapadam	5. Alidham
3. Vaisakham	6. Pratyalidham

The text also offers three postures in relation to representation of the female-sthanaka-murtis-vide S. S. 80-3-5

Lastly the most technical and abstruse mudras in sculpture like *Abhanga, Tribhanga* and *Atibhanga* along with Flying ones may not be dilated here and the readers may study them in my book—Hindu Canons of Iconography and Painting.

In the end I cannot close this Fine Art unless I refer to my first contributions in contemporary Indology to propound the Re-orientated Doctrine of Mudras, taking Objects, Seats, Drapery and Decorations also as mudras—vide already referred before, which may also be pleasingly purviewed in my book as already referred to.

VI **Painting**

This Fine Art does not need any exposition in this supplement, since a good deal has been written in the body of this book, which is principal subject of *Citra-laksanam*—Hindu canons of Painting Pt. III.

(Continued from page 298)

PART IV

Technical Terms—The Index

N.B. i *Please see page 280 as continued.*

ii *On account of the paucity of space all the Technical Terms could not be fully brought in, under Index, which amount not less than Three Thousand Terms.*

Part V

An Anthology of Citralaksanam

a. Samarangana-Sutradhara

b. The Supplement–परिशिष्टम्

As gathered from the representative texts

Visnudharmottaram
Aparajita-prccha
Abhilasitartha-Cintamani
Silparatnam

प्राक्कथनम्

भारतीय-संस्कृतौ भौतिक-विलासः विशेषतः शिल्पकलानाम्

भारतीय-संस्कृतेः आध्यात्मिकं पक्षमेव सर्वातिशायिनं मन्वानाः जनाः (वैदेशिकाः स्वदेशीया अपि) तस्याः भौतिकं पक्षं प्रविरलविषयमविषयं वा स्वीकुर्वाणा अद्यत्वेऽखिलेष्वपि भौतिकेषु क्षेत्रेषु पाश्चात्यानामनुकरणं कुर्वन्तस्स्वीयं भौतिकं विलासं विस्मृतवन्त इव दृष्टिपथे पथिकायन्ते। एतेन मन्ये भारतीय-संस्कृतेर्नेदं यशोगानं विकत्थनमेव। यस्यां संस्कृतौ वेदाः प्रादुरभूवन् तस्यामेवोपवेदा अपि निबद्धा बभूवुः। वेदानां किं रहस्यं किञ्च तेषां श्रेयः अत्र विषये विदुषां सम्मतं मतमेव नास्य कोऽपि विशेषस्स्फारोऽत्रापेक्षते। परमुपवेदा अस्माकं विज्ञानानि पारिभाषिकाणि शास्त्राणि कलाप्रबन्धाश्चेत्यस्माकमस्ति कापि विज्ञप्तिः। चतुःप्रकारं स्थापत्यम्, अष्टधा च चिकित्सितम्, सप्तांगो धनुर्वेदः, स्वरग-पदग-लयग-अवधानात्मकं संगीतम्, घन-वितत-तत-सुषिरात्मकं वाद्यम्, लास्य-ताण्डवादिनृत्तनृत्यात्मकं नाट्यम्, चतुष्षष्टिकलाश्चेति सर्वं विद्या-विज्ञान-कलापारम्पर्यं कुतः प्रादुर्भूतमित्यत्र जिज्ञासायामुपवेदा एवास्माकं शरणामिति श्रीमन्तः विदाकुर्वन्तु।

वेदा सर्वज्ञानमया नात्राहं विवदे। संहिता-ब्राह्मण-आरण्यक-उपनिषदादिसंवलितो वेदभागः प्रायेणोपासनपरः यत्र देवता-विज्ञानं, यज्ञसंस्थापात्मज्ञानं ब्रह्मविज्ञानं वा विशेषेण प्रस्तूयते। वेदाश्च त्रयीति नाम्ना प्रथन्ते इति कृत्वाऽथर्ववेदात् शिक्षाकल्प-व्याकरण-निरुक्त-ज्योतिषच्छन्दोभिधियेभ्यः वेदांगेभ्यः गान्धर्वायुर्वेदधनुर्वेदार्थस्थापत्याद्युपवेदेभ्यश्च भौतिकानां विज्ञानानां पारिभाषिकाणां शास्त्राणां कलाकौशलानां च पन्थाः प्रवर्तितो बभूव। वेदेभ्य ऐवोपवेदा उत्पन्नाः। वेदानामुपवेदाः आसन्—तथाहि आयुर्वेदः ऋग्वेदस्योपवेदः, धनुर्वेदः यजुर्वेदस्योपवेदः गान्धर्ववेदः, सामवेदस्योपवेदः, स्थापत्यवेदः, अथर्ववेदस्योपवेदः, इत्यस्माकं पुराविदो मन्यन्ते। एतेनेदं सिद्धं भवति यदस्माकं संस्कृतौ परोक्षस्य प्रत्यक्षस्य च, अध्यात्म-वादस्य भौतिक-वादस्य च, ब्रह्मज्ञानस्य जगद्विज्ञानस्य च द्वयोरपि समाना सनातना सरणिः सुतरां

चकास्तेस्मात्राज्ञानमस्माकं भ्रान्तमेव धारणम्। अतएव महनीयेयं संस्कृतिर्या सर्वाभ्यः संस्कृतिभ्यस्सर्वतो ज्येष्ठा, वरिष्ठा, गरिष्ठा, सर्वोत्कर्षेण विराजमानाद्यापि सन्तिष्ठते तस्यां संस्कृतौ पक्षस्यैकस्य महिमानं कीर्तयन्त अपरस्याभावं ख्यापयन्तः जनाः किं भ्रान्ताः अभ्रान्ताः वेति भवन्तो विपश्चित एव प्रमाणम्। नैतत्तिरोहितं श्रीमतां यद्भारतीय-संस्कृतेः प्राणाः धर्म एवासीत्। अथातो धर्मजिज्ञासायाम् तत्राचार्यपादैः "यतोऽभ्युदयनिःश्रेयससिद्धिः स धर्मः" इति यद् धर्मलक्षण दत्तं तेनास्माकं संस्कृतौ भौतिकाध्यात्मिकपक्ष-द्वयस्यापि समानो विलास इति दृढं सिध्यति। अभ्युदयेनेह लौकिकानां विज्ञानकलाधीनाना सुखानां निःश्रेयसा च ब्रह्मविज्ञानाधीनमोक्षापरनाम्नः पारलौकिकस्य मानवजीवनचरमोत्कर्षस्य परामर्श इति तु श्रीमन्तोः विपश्चितो जानन्त्येव।

उपनिषदां सन्दोहे षड्दर्शनीसमारोहे प्रभूते च एतद्विषयकसाहित्यप्रबन्धे निःश्रेयसमधिकृत्य बहुविचारस्तस्य नात्रावसरः। मांसरिकमभ्युदयंचावलम्ब्य कानि विज्ञानानि कानि कानि च पारिभाषिकाणि शास्त्राणि के के च कला-प्रबन्धाश्च प्रवर्तिता— अत्रपाठकानां श्रीमतां तत्रैवाधानं दीयमानमभ्यर्थये।

आयुर्वेदे आधुनिककैमिष्ट्रीविज्ञानस्य समावेशः, ऐतिह्येषु पृथ्वादिवृत्तान्तेषु पुराणेषु ज्यौतिषे च फीजिक्स-जियोलोजी-जियोग्राफीप्रभृतीनां नानाधुनिक-विज्ञानानां भौतिकशास्त्राणां च विलासः, धनुर्वेदे मिलीटरीसाइन्सेत्यभिधाया अद्यतनी-युद्ध-विद्याया विजृम्भणम्, गान्धर्ववेदे तौर्यत्रिकोपलक्षितानां संगीतनृत्यट्यादीनां समेषां प्रमोदविद्यानां समावेशः। अथर्ववेदे दण्डाचार-प्रचार-प्रभृतीनां सर्वासां नीतीनामाधुनिक-राजनीत्यर्थनीति-वाणिज्यादि-शास्त्राणान्तत्र गतार्थत्वम्। स्थापत्यवेदे नगरनिर्माण-जनभवन-राजभवन-देवभवनानाञ्च निर्माणन्तु सर्वे जानन्ति परं तत्रैव शय्यासनरचनाभूषणायुधत्रिकल्पाः नाना-वर्गीयप्रतिमा-प्रकल्पनाः अनेकजातिक-चित्रनिर्माणं बहुविधयन्त्ररचनाचातुरीत्यादि,बहुविधं स्थापत्यकौशलं विजृम्भते। इदं सर्वं भारतीयवास्तुशास्त्रमिति सामान्यविषयमुपजीव्य तेषु तेषु ग्रन्थेषु यथामति विचारितं प्रेक्षावतां श्रीमतामिति विदितप्रायमेव। वास्तुशास्त्रं स्थापत्यशास्त्र वा शिल्पशास्त्रमपि संकीर्त्यते।

शिल्पानां शिल्पिनांच बहुसंख्या बहुकोटयश्च। अतः प्रथमं शिल्पानि कला वा संकीर्तनीयास्सन्ति। संस्कृते कला-विषयकाणि प्राधान्येन त्रीण्येव शास्त्राणि वास्तुशास्त्रं शिल्पशास्त्रं चित्रशास्त्रं च, यानि वास्तु-शास्त्रं स्थापत्यशास्त्रं वेति नाम्ना प्रथन्ते। मानसारमयमत-शिल्परत्नादिषु द्राविड़ेषु विश्वकर्मवास्तुशास्त्रसमराङ्गणसूत्रधार-वास्तुशास्त्रापराजित-पृच्छादिषु च नागरेषु वास्तुशास्त्रीयग्रन्थेष्वयमेव विलासः। यद्यप्यासीदेकः कालः यदास्माकं देशे चतुष्षष्टिकलानामेकः प्रौढ़ः सम्प्रदायः प्रभूततमश्च प्रोल्लासो जागर्तिस्म। वात्स्यायनकामशास्त्रेप्ययमुन्मेषः लब्धप्रतिष्ठस्य तत्रभवतः यशोधरस्यापीयं मनीषा शुक्राचार्यस्यापीदमेव समर्थनम्। तथापि कालक्रमेण परिवर्तमानायामस्यां संस्कृतौइमान्येव शास्त्राणि प्राधान्येना-चार्यैः प्रतिपादितानि शास्त्रप्रबन्धैश्च दृढ़ीकृतानि।

अस्तु, प्रथमं शिल्पानि संकीर्त्यनाम्। शिल्पानां बहवो भेदाः सन्ति। वात्स्यायनकाम-शास्त्रे चतुष्षष्टिकलात्मकानि यानि शिल्पानि स्वीकृतानि तान्यत्र संक्षेपेण संकीर्तनीयानि तथाहि :—

१. गीतम्	२. वाद्यम्
३. नृत्यम्	४. आलेख्यम्
५. विशेषकच्छेद्यम्	६. तण्डुलकुसुमवलिविकाराः
७. पुष्पास्तरणम्	८. दशनवासनांगरागः
९. मणिभूमिकाकर्म	१०. शयनरचनम्
११. उदकवाद्यम्	१२. उदकाघातः
१३. चित्रयोगाः	१४. माल्यग्रथने विकल्पाः
१५. शेखरकापीडयोजनम्	१६. नेपथ्यप्रयोगाः
१७. कर्णपत्रभङ्गाः	१८. गन्ध-युक्तिः
१९. भूषणयोजनम्	२०. ऐन्द्रजालयोगाः
२१. कौचमारयोगाः	२२. हस्तलाघम्
२३. वि चित्रशाकयूषभक्ष्यविकारा-क्रियापानकरसरागासवयोजनम्	२४. सूचीवायकर्माणि
२५. सूत्रक्रीडा	२६. वीणाडमरुकवाद्यानि
२७. प्रहेलिका	२८. प्रतिमाला

२९. देवार्चकयोगाः	३०. पुस्तकवाचनम्
३१. नाटकाख्यायिकादर्शनम्	३२. काव्यसमस्यापूरणम्
३३. पट्टिकावेत्रवान-विकल्पाः	३४. तर्ककर्माणि
३५. तक्षणम्	३६. वास्तुविद्या
३७. रूप्यरत्नपरीक्षा	३८. धातुवादः
३९. मणिरागाकरज्ञानम्	४०. वृक्षायुर्वेदयोगाः
४१. मेषकुक्कुटलावकयुद्धविधिः	४२. शुकसारिकाप्रलापनम्
४३. उत्सादन-संवाहनकेशमर्दनकौशलम्	४४. अक्षरमुष्टिकाकथनम्
४५. म्लेच्छितविकल्पाः	४६. देशभाषाविज्ञानम्
४७. पुष्पशकटिका	४८. निमित्तज्ञानम्
४९. यन्त्रमातृका	५०. धारणमातृका
५१. संपाद्यम्	५२. मानसी
५३. काव्यक्रिया	५४. अभिधानकोषः
५५. छन्दोज्ञानम्	५६. क्रियाकल्पः
५७. छलितकयोगाः	५८. वस्त्रगोपनानि
५९. द्यूतविशेषाः	६०. अक्षक्रीडा
६१. बालक्रीडनकानि	६२. वैनायिकीनां विद्यानां ज्ञानम्
६३. वैजयिकीनां विद्यानां ज्ञानम्	६४. व्यायामिकानां विद्यानां ज्ञानम्

चतुष्षष्ठिकलानामेष संवादः न केवलं लोकायतिकदर्शनदृष्टिप्रवरेषु कामशास्त्रेषु श्रूयते। धार्मिकेषु ब्राह्मणबौद्धजैनग्रन्थेष्वपि भूयान् सन्निवेशस्सन्दृश्यते। तथाहि श्रीमद्भागवतटीकाकृता श्रीधरेणाथ जीवगोस्वामिना चाप्येवं विवृतम्। विष्णुपुराणे तथा हरिवंशे, बौद्धानां ललितविस्तरे जैनानामुत्तराध्यानसूत्रे, तथा च कल्पसूत्रे तथैव समर्थनम्। लौकिकसंस्कृतकाव्यग्रन्थेष्वपि यत्र तत्र सर्वत्रैवायं प्रसारस्तथाहि दशकुमारचरिते कादम्बर्यां क्षेमेन्द्रस्य कलाविलासे, समावायसूत्रे विदर्भराजस्य रामचन्द्रकृतटीकायां ललितासहस्रनाम्नो नारायणकृतटीकायां तथा च भास्कर-राजटीकायां शिल्पानां सुदीर्घा नामावली द्रष्टव्या।

अलं विस्तरेण। अमीषु शिल्पेष्वेव वास्तुविद्या, तक्षणं, प्रतिमाला, यन्त्रमातृका, आलेख्यं चेति वास्तुशास्त्रस्य प्रवराः विषया विराजमानाः ये जानीमहे कालक्रमेण जनानुरागाद्वा, प्रचुरप्रचाराद्वा अनल्पोपयोगाद्वा-

क्वापि सन्तिष्ठन्ते। अपरे च साम्प्रतं नाम्नैव श्रूयन्ते ग्रन्थेष्वेव पठ्यन्ते अथवा विलासिषु विलासिनीषु वा यासु कासुचिद् शरण्या स्वप्यन्ते।

वास्तुशास्त्रस्य को विस्तारः के च तस्य विषयाः किं स्थापत्यं किं च स्थपतिलक्षणम् काश्च स्थपतिकोटयः कश्चोपोद्घातः शास्त्रस्य कश्च पन्थाः का च सरणिः किं च तत्र वैचक्षण्यं भवनरचनायां, नगर-रचनायां वा प्रासाद-निवेशे प्रतिमाप्रकल्पने वा, आलेख्यकर्मणि यन्त्रनिर्माणे वेति सर्वं वैदुष्यकलानैपुण्यञ्च वास्तुशास्त्रीय-ग्रन्थानां परिशीलनेन विज्ञायते। अस्मा-कमेतन्महद्गौरवं यदहं पारिभाषिके वैज्ञानिके चास्मिन् शास्त्रे अनुसन्धा-नार्थी प्रवृत्तः। शास्त्रमिदमतिकठिनम्। न कुत्रापि प्राचीनानि प्रस्था-नानि न कोऽपि प्राचीनः एतद्विषयकवास्तुकोषः न कापि परम्परागता सरणिः। आपदुर्विदग्धानां विश्वकर्मीयाणां घोरागतिरेवात्र किं निदान यद्वा-स्तुवैदुष्यं विलुप्तम्। समराङ्गण-सूत्रधार-वास्तुशास्त्रस्याध्ययनेन प्रथमं ग्रन्थस्यैकस्य गरिमाणं पुनश्चास्य शास्त्रस्य प्रायः समेषामेव ग्रन्थानां महिमानं पुराणागमतन्त्रप्रतिष्ठापद्धतीनां नानाग्रन्थानां प्रथिमानं च दर्शं दर्शम् उदरंभरिः ब्राह्मण इव अशेषशास्त्रालोडनकृतमतिः वास्तुशास्त्रानुसन्धाने प्रवृत्तः अभवम्। तदधिकृत्याहं ब्रवीमि—

अप्रज्ञेयं दुरालोकं गूढार्थं बहुविस्तरम्।
प्रज्ञापोतं समारुह्य प्राज्ञो वास्तुनिधिं तरेत्॥

इति वचनानुसारेण प्रज्ञापोतं विनैव भगवत्याः सर्वमंगलायाः कृपा-कणेनैव किमपि कर्तुं पारये।

वास्तु-शास्त्रे शिल्प-शास्त्रे वा त्रय एव प्रधानाः विषयाः—वास्तु (भवनम्), शिल्पं (तक्षणम्), चित्रञ्च (आलेख्यम्), अतः अस्मिन् खण्डे शिल्पं चित्र-ञ्चाधिकृत्य किमपि वक्तव्यमस्ति। शिल्पानां चित्राणाञ्च राजनिवेशेन साकं या संगतिस्सन्तिष्ठते तत्राग्रे किमपि सूच्यं भविष्यति। प्रथमं तावदत्र राज-निवेशं प्रति द्वित्राः शब्दाः प्रोक्तव्याः।

राज-निवेशः

राजभवनविन्यासे कापि विलक्षणा परम्परासीत् या न केवलं शिल्प-शास्त्रेषु एव निबद्धा किन्तु रामायण-महाभारतादिप्राचीनैतिह्येषु प्रायस्सर्वेषु

काव्यनाटकादिलौकिकग्रन्थेष्वपि तथैव परिपुष्टा प्रत्यक्षीक्रियते। विशिष्टा राज-भवन-रचना। अत्र वितानानि लुमाश्च (वितानेषु पुष्पालंकरणानि) दृष्ट्वाद्ययुगीनाः कला-विशारदाः पारसीककलाऽनुकरणं कथयन्ति, नैतत् समीचीनं यतोहि अस्माकं शिल्पेषु इदं सर्वरचनावैभव सम्यक् प्रतिपादितमस्ति। राज-भवनान्येव साहित्यसंगीतकलानामासीदाश्रयः इति कृत्वा बहूनानुपभवनानां संगीत-नाट्य-पुस्तक-चित्र-प्रभृतीनां तत्रैव निवेशाः आवश्यकाः बभूवुः। सभा-न्यायशाला-आयुधशाला-कोषागार-गज-शालाश्व-शालादीनामपि बहुविजृम्भणम्। अन्यच्च राजभवन-निवेशे विविधानां यन्त्राणां निर्माणमपि आपतति। यतोहि दासयन्त्र-योधयन्त्र-द्वारपालयन्त्र-विनोदयन्त्राणान्तु वैलक्षण्यं समरांगणवास्तु-शास्त्रे प्रथितं दृश्यते। प्रवर्षण-प्रणालादिधारागृहयन्त्राणां वसन्तमदननिवासादीनां दोला-गृहयन्त्राणां चापि भूयानभिनिवेशस्तत्रैव दृश्यते। अतः यन्त्रमधिकृत्य तत्र वैज्ञानिकं प्रवचनं प्रस्तूयते—तथाहि यन्त्रबीजाः, यन्त्रकोटयः, यन्त्रकर्माणि, यन्त्रगुणाः, यन्त्राणां विधा यन्त्रेषु विनोद धारा-दोलायन्त्रैस्साकं विमान-यन्त्रं वारियन्त्रं संग्रामयन्त्रं चेति बहवो भेदा उपवर्णितास्सन्ति। शयनासन-रचनापि प्रकृष्टासीत् यत्र च साधारणभवनमधिकृत्य राजभवनं वाधिकृत्य भवनोपयोगिनां नानावर्गीयाणां शयनासनमञ्जूषाप्रभृतीनां भवनसज्जानां वर्णनमस्ति।

प्रतिमा-स्थापत्यम्

अथ प्रतिमा-स्थापत्यमपि किमपि प्रतिपादनीयम्। प्रतिमास्थापत्ये प्रतिमा-कला देशस्यास्य विशदा, वरिष्ठा गरिष्ठा, सर्वश्रेष्ठा च कला वर्तते। प्रतिमा-पूजैव स्थापत्यस्य जननी। अज्ञानां भावनाय प्रतिमाः परिकल्पताः, इयमुक्तिर्नैव समीचीना। वेदवादरतां षड्दर्शनीसमारोहे विचरतां दार्शनिकानां प्रज्ञावतां वेदान्तिनामपि कृते देव-पूजा तथैवासीदुपजीव्या यथा तथाकथितानामज्ञानाम्। परमपरिव्राजकैः अद्वैतब्रह्म-दर्शनसंस्थापकैः भगवत्पादैः शंकराचार्यैः देशस्यास्य चतुर्ष्वपि कोणेषु प्रासादाः संस्थापिताः ऐतेन पूर्वाकूतो मदीयः स्थिरतां प्रयाति। यतोहि नाना उपासना-सम्प्रदायाः विकसिताः तथैव नाना प्रतिमावर्गा अपि समुद्भाविताः बभूवुः। अतएव ब्राह्म-प्रतिमा-लक्षणमर्थात् त्रिमूर्ति-पंचमूर्ति-प्रभृतीनां प्रतिमा-शास्त्रेषु स्थापत्येषु च समद्घाटिनाः इतस्ततश्च दृष्टिपथे पथिकायन्ते। अयन्तावत्

प्रथमो वर्गः। द्वितीयोवर्गः वैष्णव-प्रतिमा-लक्षणम् वैष्णवप्रतिमा-लक्षणे दशावताराः,चतुर्विंशतिमूर्तय. आयुधपुरुषाः वासुदेव-प्रभृति-असाधारणाः प्रतिमाः महता समारम्भेण आगमेषु पुराणेषु शिल्पग्रन्थेषु वर्णिताः स्थापत्येऽपि विलसन्तितराम्। तृतीयो वर्गः शैवप्रतिमा-लक्षणम् यत्र लिङ्गप्रतिमाः स्वरूप-प्रतिमाः द्वेधा वर्गीयन्ते। चलाचलप्रभेदेन द्रव्यभेदेन फलप्रदर्शनपुरस्सरं क्षणिक-लिंग-अचल-लिंगभेदेषु मानुषादिविविधा भेदा उपश्लोक्यन्ते। रूपप्रतिमाप्रकल्पने शिल्परत्नेऽष्टादशभेदाः वर्णिताः तथाहिः—

सुखासनं तु प्रथमं स्कन्दोमासहितं ततः।
तृतीयं चन्द्रमूर्धानं चतुर्थं वृषवाहनम्॥
पंचमं नृत्तमूर्तिस्तु गंगाधरमतः परम्।
सप्तमं त्रिपुरारिः स्यात् तथा कल्याणसुन्दरम्॥
अर्धनारीश्वरं पश्चाद् दशमं गजहा तथा।
एकादशं पाशुपतं कंकालं द्वादश स्मृतम्॥
अर्धनारायणं पश्चाद् भिक्षाटनमतः परम्।
ततः कालारिमूर्तिश्च लिंगमष्टादशं स्मृतम्।
एवं लिंगोद्भवः पूर्वं. प्रोक्तं शैवपरायणैः।

भवन्तो विपश्चितः विदाङ्कुर्वन्तु यन्मया निजे—**Vastusastra Vol. II Hindu Canons of Iconography & Painting.**—ग्रन्थे तत्र यः एकः नवीनः पन्थाः प्रतिमा-वर्गीकरणे उद्भावितः नवनवोन्मेषाः संस्थापिताः ते तत्रैव परिशीलनीयाः। तथाहि साधारणाः असाधारणाः अनुग्रहमूर्तयः विष्णवनुग्रहप्रभृतयः, नृत्तमूर्तयः अष्टशत-विधाः याः भरतनाट्यशास्त्रमनुवर्त्य स्थापत्यानुकूलं प्रकल्पिताः, दक्षिणामूर्तयः ज्ञान-योग-व्याख्यान-वीणाधरादयः, उग्रमूर्तयः संहारादयः अन्याश्च सर्वाः साकल्येन प्रतिपादिताः।

चतुर्थः वर्गः गाणपत्यप्रतिमालक्षणम् यत्र गणपति—गणेशस्य सेनापतेः कार्तिकेयस्य नानारूपाः प्रतिपादिताः स्थापत्येऽपि च संकाशन्ते। पञ्चमः वर्गः देवीप्रतिमालक्षणम् यत्र शाक्तानां कृते बहु विजृम्भणं वर्तते। महाकाली-महालक्ष्मी-महासरस्वतीतित्रिविधानां महादेवीनां नानारूपाः

उद्भाव्यन्ते सर्वत्रैव नि दिश्यन्ते च विशेषतः पाषाणेषु ताम्रेषु रजतेषु स्वर्णेषु अपि। षष्ठो वर्गः सौरप्रतिमा-लक्षणम् यत्र द्वादशादित्याः सूर्यादयः दिक्पालाः लोकपालाश्च उपवर्ण्यन्ते। सप्तमः वर्गः यत्र यक्ष-विद्याधर-भक्त-मुनि-वसु-मरूद्गणपितृगणादीनां प्रतिमा-लक्षणं प्रस्तूयते। अन्तिमश्च वर्गः ब्राह्मणेतरवर्गमुपजीव्यमानः सन्तिष्ठते यत्र जैनप्रतिमालक्षणं बौद्धप्रतिमा-लक्षणं च साकल्येन संकीर्त्यते निदर्शनेषु च चकामते।

अत्र प्रतिमालक्षणमिदमल्पीयसा संकीर्तनेनैतद्विवेचनं नैव पारं प्रयातुं कामयते यतोहि प्रतिमा-निर्माण-कौशलं प्रति कोऽपि संकेतः अपेक्ष्यते। इदं तु प्रतिमा-विज्ञानं वर्तते। तथाहिः—

१. प्रतिमा-निर्माणोपक्रमविधि :
२. प्रतिमाप्रकाराणि—बिम्बभेदाः
३. द्रव्यभेदेन बिम्बभेदाः—प्रतिमा-द्रव्याणि तत्फलभेदाश्च
४. प्रतिमा-मान-लक्षणम्
५. प्रतिमानिर्माणे मानाधाराणां पञ्च पुरुष-स्त्री-लक्षणम्
६. तालमानं तालनियमाश्च
७. मानभेदपूर्वकं प्रतिमा-विधानम् (प्रलम्बलक्षणमूर्ध्वासिना-चदियश्च)
८. प्रतिमा-विधाने मधूच्छिष्ट-विधानम्
९. प्रतिमा-विधाने दोषाः तत्फलं च
१०. प्रतिमारूप-संयोगः
(अ) आसनानि
(ब) वाहनानि —हंसगरुडवृषभाः
(स) आयुधाः—षट्त्रिंशदायुधाः
(द) आभूषणानि
(१) मौलि-लक्षणम्
(२) भूषण-लक्षणम्
(३) षोडशाभरणानां लक्षणम्
(४) किरीटादिलक्षणम् (आभूषणानि वस्त्राणि च)
(य) प्रतिमा-मुद्राः

(१) असंयुत-संयुत-नृत्य-हस्त-प्रभेदैः ६४ हस्त-मुद्राः

(२) वैष्णवादि-नव-स्थानक-मुद्राः

(३) ऋज्वागतादि-स्थान-लक्षणम्

११. प्रतिमा-निष्पत्तिः (नयनोन्मीलनम्)

१२. प्रतिमायां रसोन्मेषः

१३. प्रतिमा-प्रतिष्ठापनम्

इदं पूर्वसंकतिते ग्रन्थे साकल्येन वर्णितं वर्तते ।

चित्र-स्थापत्यम्

अथ किमपि चित्रस्थापत्यं प्रति निगदनीयं भवति यतोहि स्थापत्ये मुख्यानि तावत् त्रीणि अंगानि—वास्तु, शिल्पं, चित्रञ्चेति। चित्रं विना स्थापत्यं न मनोज्ञं भवति । प्रतिमा-स्थापत्यं चित्रमेव। चित्र-शास्त्रं प्रतिमा-शास्त्रम् अर्ध- नारीश्वरमिव दीप्यमानं विभाव्यते । शिल्परत्ने लिखितमेव :—

एवं सर्वविमानानि गोपुरादीनि वा पुनः
मनोहरतरं कुर्यान्नानाचित्रैः विचित्रितम् ॥ शिल्प०

मूलस्य परिशिष्टे चित्र-लक्षणे चित्र-विषयानुक्रमणी महतानन्द-सन्दोहेन विलोक्यमानास्ति

अन्या. कलाः—

यथा—'षडङ्गो वेदः षड् दर्शनानि तथैव षट् कलाः' मुखपृष्ठे समुल्लेख्य सर्वासां कलानां यशोगानं कृतमेव वर्तते तथाहि:—

१. संगीतम् २. नाट्यं नृत्यञ्च ३. काव्यम् ४. वास्तु ५. शिल्पं ६. चित्रञ्च सर्वाः एताः कलाः तत्र आंग्लभषा-निबन्धेऽस्मिन् प्रबन्धे परिशिष्ट-भागे पठन्तु पाठकाः ।

प्रकृतमनुसरामः

वास्तु-शिल्प-ग्रन्थेषु प्रकृष्टतमस्यास्य समरांगण-सूत्रधार-वास्तु-शास्त्रस्य अध्ययनपुरस्सरं यन्नवीनं संस्करणं कृतं तस्य यः अनुवादः कृतः तस्य च कोषस्य (पदावल्याः) निर्माणं कृतं तत्सर्वं त्रिषु भागेषु सम्पन्नतां नीतम् ।

समरांगणीय-भवन-निवेशः पूर्वमेव प्रकाशितः तस्याध्ययनेन परिशीलनेन च अवश्यमेव अस्माकं पूर्वजानां महर्षीणा वास्तुशास्त्रोपदेशकानाम् इदं पारिभाषिकं विज्ञानं, वरेण्या विभूतिः, अनुकूला च पद्धतिः–इदं सर्वं कियत् प्रकृष्टमासीत् तत् सर्वमधीत्य आधुनिका स्थपतयः कलाकोविदाः गद्गद्-स्वरेण प्रसन्नाः स्वस्थाश्च भविष्यन्तीति मे कामना। द्वितीयस्य भागस्य यद् नवीनं संस्करणं कृतं तदधिकृत्य किञ्चित् वक्तुमिच्छामि। अस्य महाग्रन्थस्य योजनाया भवन-निवेशः प्रथम भागः, प्रासाद-निवेशः द्वितीयः भागः, राज-निवेशेन साकं ग्रन्थस्यास्य तृतीये भागे यन्त्र-चित्र-प्रतिमा-भागः प्रस्तावितः। पुनश्च एकः नवीनः उन्मेषः प्रादुर्बभूव। प्रासाद स्थापत्यं भारतीय-स्थापत्यस्य मौलिमालायानं मूर्धन्यं चरम सोपानम्। अतः अस्य अध्ययनस्य चरमः विभागः प्रासाद-निवेशे विभाजितः। अतएव प्रथम समरांगणीयः द्वितीय भागः राजनिवेशेन साकं यन्त्र-विधानं, चित्र-विधानं (आलेख्य-कर्म), प्रतिमादि-कौशलम् (तक्षण-कौशलम्), चित्र प्रतिमादि-सामान्य विधानं सर्वमिदं द्वितीयेऽस्मिन् भागे परिमार्जितम् संस्कृतं कृत्वा सर्वं वास्तु शिल्प-चित्र-ज्ञानमत्र खण्डे निवेशितम्।

विद्वांसः पाठकाः भारतीय-कला-कोविदाः सर्वे जानन्त्येव यद् अस्माकम् देशे राज्य-संरक्षणमेव साहित्य-कला-संगीतादीनां विकासाय प्रमुखो हेतुः। विक्रमादित्यादि– भूपालानां भोजादि-नृप पुंगवानाम् वदान्यतेव कलानां विकासाय प्रोल्लासाय एकमात्रं कारणमासीत्।

इतिहास - पटवः जानन्त्ये व यत् प्राचीने भारते उत्तर–मध्य-कालीने भारते राज्य-दरबारे शिल्पाणि दैनंदिनम् अभ्यसन्ते, परिवर्धन्ते विलसन्ति तरां च; अतएव चित्रादि-शिल्पाणां राजनिवेशेन साकं संगतिः ध्रुव वर्तास्ते।

अस्मिन् खण्डे समरांगण-सूत्रधारस्य विशेषतः वास्तु-शिल्प-चित्र-दिशा त्रय एव विषयाः—

(अ) राजनिवेश.
(ब) चित्र-कला
(स) चित्र-प्रतिमा-सामान्यांगानि।

राज-निवेशमधिकृत्य मया केवलं निम्नाः समरांगणीया अध्यायाः विषय-वैशिष्ट्य-पुरस्सरं विभाविताः—

टि० यथापूर्वं मया उपोद्घातित तदधिकृत्यास्मिन्नेव खण्डे चित्रस्थापत्यास्यापि निवेश समीचीन एव। सर्वमेतत् वैज्ञानिकं पाद्धतिकं मुहु मुहु. विलसतुतराम्। चित्रपदम् आलेख्यमात्रस्यैव न बोधकम्। पाठकाः विद्वास कला-कोविदा परिशीलयन्तु मदीयम् अध्ययन-खण्डं यत्र चित्र-पदस्य व्युत्पत्तिः विधा च या दत्तमाना वर्तति, तत्र चित्र नाम व्यक्ता प्रतिमा, चित्रार्धं नाम अव्यक्ता प्रतिमा, चित्राभास एव आलेख्य-कर्म। अतएव

अनयैव दृष्ट्या चित्रेण साकं समरांगणीयः प्रतिमा-खण्डोऽपि अत्रैव न्यस्तिः तदधिकृत्य विभावयन्तु श्रीमन्तः इमाम् नवीनाम् संस्करण-परिपाटी ग्रन्थस्यास्य ।

पञ्चमः पटलः

चित्रलक्षणम्

षष्ठः पटलः

आलेख्यस्य लक्षणस्य च द्वयोरपि सामान्यांङ्गानि

विषयानुक्रमणी

स्थानानि, पुरोधसः अभिषेचनस्य दानाध्ययनशान्तिकर्मणां छत्रचामरयोश्च स्थानानि, मन्त्रगृहस्थानम्, अश्वशालास्थानम्, राजकुमाराणां राजामात्यश्च गृहस्थानम्, कुमारविद्याधिगमशालानां स्थानम्, शिबिकाशय्यासनानां स्थानानि, नृपद्विपानां विषाणिनां च स्थानानि, सलिलाशयानां स्थानम्, राजबन्धूनां पितृव्यमातुलादीनां स्थानम्, सामन्तानां गृहस्थानम्, देवकुलस्थानम्, ज्योतिर्विदां सेनापतेश्च गृहस्थानम्, शस्त्रकर्मान्तस्थानम्, ब्रह्मस्थानविनियोग, विपाणिनां स्थानान्तरप्रदर्शनादि

४३ **राज-गृह-लक्षणम्** १५-२४

उत्तमादीनां राजवेश्मनां मानम्, पृथ्वीजयप्रासादलक्षणम्, मुक्तकोणप्रासाद-लक्षणम्, श्रीवत्सप्रासादलक्षणम्, सर्वतोभद्रप्रासादलक्षणम्, शत्रुमर्दनाख्यप्रासाद-लक्षणम्, राज्ञः क्रीडार्थानि क्षोणीविभूषणादीनि पञ्च गृहाणि—अवनिशेखरप्रासाद-लक्षणम्, भुवनतिलकप्रासादलक्षणम्, विलासस्तवकाख्यप्रासादलक्षणम्, कीर्तिपताकप्रासादलक्षणम्, भुवनमण्डनप्रासादलक्षणम्, क्षोणीभूषणप्रासाद-लक्षणम्, पृथ्वीतिलकप्रासादलक्षणम्, श्रीनिवासाख्यप्रासादलक्षणम्, प्रतापवर्धन-प्रासादलक्षणम्, लक्ष्मीविलासाख्यप्रासादलक्षणम्, क्षोणीभूषणादिषु पञ्चसु प्रासादेषु भूमिकासंख्या उक्तानां सर्वेषां प्रासादानां द्वारमानादिकम्, तुम्बिन्याद्याः सप्त लुमाः मदलादीनां निवेशनस्थानादि राजासनमत्तवारणादीनां विधानम्

४४ **सभाष्टक-लक्षणम्** २५

अष्टानां सभाना संज्ञादिकम्, नन्दादिसंज्ञानां तासां लक्षणम्

४५ **गज-शाला-लक्षणम्** २६

सुभद्राख्याया गजशालायाः लक्षणम्, नन्दिन्याख्याया लक्षणम्, सुभोगदाया लक्षणम्, भद्रिकाया लक्षणम्, वर्धन्याख्याया लक्षणम्, प्रमारिकाया लक्षणं फलञ्च

४६ **अश्व-शाला-लक्षणम्** २७-३२

अश्वशालनिवेशनस्थानम् अश्वशालानिर्माणे निषिद्धा वृक्षाः, भूमयश्च निषिद्धदेशजैर्वृक्षैस्तच्छालानिर्माणे फलम्, निषिद्धभूमिषु तन्निवेशने फलम्

भर्तृगेहपरिसरे तन्निवेशने स्थाननियमाः, अश्वशालाविधानम्, शालायामश्वानां स्थानकल्पना, यवसस्थानकल्पना, खादनकोष्ठकल्पना, पादबन्धनकीलककल्पना, शालानिर्माणाङ्गवह्निहोमादिकरणकथनम्, प्रत्यब्दं शालासंस्करणविशेषाः, बहूनां तुरगाणामवस्थापननियमाः, अश्वरक्षाद्यर्थानामुपकरणानां संग्रहः, प्राङ्मुखायां शालायां तुरगबन्धनस्थानम्, अश्वानां प्राच्याभिमुख्येन बन्धनस्य सर्वसमृद्धिहेतुत्वस्थापनम्, स्नानानाधिवासनादिकरणे दिङ्नियमः, दक्षिणाभिमुखायामुत्तराभिमुखायां च शालायामश्वबन्धनस्थानादिकम्, सन्नाह्यादीनामश्वानां दक्षिणपश्चिमाग्नेयीनैर्ऋत्यामिमुख्येन बन्धनस्य निषेधः, वायव्यैशान्याभिमुख्येन बन्धनस्य निषेधः, ब्राह्मयां दिश्यनुवशस्थाने च तद्बन्धननिषेधः, रुग्णानामितरेषां च बन्धने नियमाः, भेषजतदुपकरणारिष्टव्याधिताश्वमन्दिराणां स्थानानि, चिकित्सोपकरणानि च उक्तानां चतुर्णां मन्दिराणां सामान्यविधिः

४७ **नृपायतन-निवेश-लक्षणम्** ३३-३४

उत्तमादिभेदेन त्रिधा भिन्नस्य नृपायतनस्य मान विन्यासश्च, नृपानुजीविनृपपत्नीगृहाणां देवधिष्ण्यानां च दिग्भागादिकम्, मन्त्रिसेनानीप्रतीहरपुरोधः प्रासादानां दिग्भागादिकम्, राजमातृस्वसृमातुलकुमारप्रासादानां दिग्भागादिकम्, द्विजमुख्यसामन्तकुञ्जरारोहभटपौरजनगृहाणां दिग्भागादिकम्, सर्वेषां गृहाणा सामान्यविधिः, इतरेषां गृहाणां भूषणादिभिः राजगृहैः साम्यमाधिक्यं च परिहरेदिति वचनम्, अवशिष्टस्य भूभागस्य विनियोगः

तृतीयः पटलः

वर्धकिकौशलम्

४८ **शयनासन-लक्षणम्** ३७-४०

शयनासनकर्मारम्भसमयः, शयनासननिर्माणार्थं विहिता वृक्षाः, हेमादिनद्धानां शयनासनानां श्रेष्ठत्वकथनम्, शयनासनाद्यर्थकवृक्षादाने तत्कर्मारम्भे च लक्षणीयानि निमित्तानि, नृपादीनां शय्यायाः प्रमाणम्, शय्याङ्गानां विधानम, एकद्रव्यजायाः शय्यायाः श्रेष्ठत्वं, मिश्रद्रव्यजायाः द्विदावदिश्च तस्या निन्द्यत्वं च, शय्यादारुसन्धानविधिः, मध्यव्रणाद्युपलक्षितस्य शयनासनस्य दुष्टत्वम्, सुश्लिष्टत्वादिगुणयुक्तत्वेन तेषां निर्मितेरावश्यकता, निष्कुटादीनां षण्णां

क्रियाणां लक्षणं फलं च, शयनासनद्रव्यसामान्यविधिः, आसनक्लृप्तौ शय्योक्तदारूणामतिदेशः आसनाङ्गानां विधानम्, तेषां द्रव्योपाधिकृतोत्तमादिता, आसनालंकाराः पादुकासंग्रहादीनां मानम्

चतुर्थः पटलः

यन्त्र-विज्ञानम्

४९ **यन्त्र-विधान-लक्षणम्** ४३-५८

इष्टदेवतावन्दनमध्यायोपक्रमप्रतिज्ञा च, यन्त्रशब्दनिर्वचनम्, यन्त्रबीजानि, तत्र पक्षान्तरप्रदर्शनं, तत्खण्डनं, स्वमतस्थापनं च, बीजशक्तिस्वभावसूत्रणम्, तज्ज्ञानस्य सर्वार्थसाधकता, पार्थिवादीनां पदार्थाना बीजानि, तत्तत्पदार्थेषु बीजभूतानां कार्याणि, बीजबीजिभावविकल्पानां नानात्वम्, क्रियानिष्पादनाधिष्ठानम्, यन्त्रगुणाः, तेषूत्कृष्टा गुणाः, यन्त्रसाध्याः क्रियादयस्तद्विवरणं च, प्रकृतग्रन्थोक्तादिशा युक्त्या सम्यङ्निष्पादितैर्यन्त्रैः साध्यानां विचित्राणां दिङ्मात्रप्रदर्शनपरो निर्देशः, यन्त्रप्रकाराः तत्र विलासयन्त्रेषु तत्र प्रथमभूमिकात उपरिभूमिकासु पञ्चसु कल्पितासु प्रतिप्रहरमेकैकभूमिकां प्रति यन्त्रेण शय्यायाः प्रसर्पणम्, पुत्रिकया नाडीप्रबोधनम्, तोये वह्निदर्शनादीन्यत्यद्भुतानि यन्त्रकार्याणि, सूर्यादिग्रहगतिप्रदर्शनपरः गोलभ्रमणम्, दारवस्य पुरुषस्यैकनाडिकयैकयोजनगमनम्, तालगत्यनुसारेण नृत्यन्त्या पुत्रिकया दीपे क्षीण-क्षीणतैलप्रक्षेपः, यन्त्रहस्तिनः प्रदीयमानभूरिवारिपानम्, यन्त्रशुकानां तालगत्या गाननर्तनादीनि, पुत्रिकाणां गजानां तुरगादीनां च तालगत्या वलनवर्तननर्तनादीनि, उपकारकयन्त्रेषु वापीकूपादितः क्षेत्रेषु यन्त्रेण जलानयनापनयनवैचित्र्यम्, कृत्रिमाणां गजादिरूपाणां यथेच्छं निर्गमनधावनयुद्धकरणादिकाश्चेष्टाः, स्वबुद्धिपरिकल्पितानामुक्तानामेषामन्येषां च यन्त्राणां घटनारीतिप्रदर्शनं प्रति ग्रन्थकर्तुरप्रवृत्तौ कारणम्, पुरातनोक्तदिशा वक्ष्यमाणानां यन्त्राणां सुग्रहाय बीजभूतानां पुनः स्मारणम्, एतादृशविचित्रनानायन्त्रनिर्माणप्रावीण्यसामग्री, स्वनोद्गारियन्त्रद्वयघटना, पटहमुरजादिस्वनोद्गारियन्त्राणां तत्वम्, अम्बरचारिविमानघटना, दुष्टगजोच्चाटनाय रसयन्त्रेण सिंहनादवि[illegible] दामादिपरिजनवर्गैर्विना तत्कृत्यानां सर्वेषां

पञ्चमः पटलः

चित्रलक्षणम्

५४ **चित्र-कर्म-मानोत्पत्ति-लक्षणम्** ७१-७३

मानगणनम्, देवादीनां शरीरप्रमाण-प्रदर्शनम्, देवासुरनरादीनां रूपविशेषाः, गजवाजिसिंहव्यालकुक्कुटादीनां जातिभेदाश्च, चित्रकर्मोपकर्मनियमाः,

प्रतिमासु रसोन्मेषः—ग्रन्थस्यास्य महनीया दृष्टिस्तत्र—

५५ **रस-दृष्टि-लक्षणम्** ७४-७६

चित्रशास्त्रप्रसिद्धा एकादश रसाः, तेषु शृंगाराद्यद्भुतान्तानां लक्षणम्, शान्तरसलक्षणम्, ललितादयोऽष्टादश दृष्टिविशेषाः, तेषु ललितादिविभ्रमान्तानां लक्षणम्, सङ्कुचितादिस्थिरान्तानां लक्षणम्, प्रतिमादिषूक्तदृष्टीनामावश्यकताप्रतिपादनम्

षष्ठः पटलः ७७-१२४

चित्र-प्रतिमा-सामान्याङ्गानि

प्रतिमा-विज्ञानम्

५६ **प्रतिमा-लक्षणम्** ७९-८३

प्रतिमाद्रव्याणि, तत्प्रयुक्ताः फलभेदाश्च, प्रतिमानिर्माणोपक्रमविधिः, पुरुषप्रतिमावयवेषु नेत्रश्रवणनासापुटचिबुकोष्ठमुखनासिकानां तदंगभूतानां च पृथक् पृथक् प्रमाणप्रदर्शनम्, ललाटगण्डग्रीवावक्षोनाभिमेढ्रोरूजानुजङ्घापादाङ्गुलिनखानां प्रमाणपरिमाणादिकम्, बाह्वोस्तदंगुलीनां च प्रमाणादिकम्, स्त्रीप्रतिमानामङ्गप्रत्यङ्गप्रमाणादिकम्

५७ **देवादिरूपप्रहरण-संयोग-लक्षणम्** ८४-८८

प्रतिमाविशेषेषु ब्रह्मणो लक्षणम्, शिवस्य लक्षणम्, कार्तिकेयस्य लक्षणम्, बलभद्रस्य लक्षणम्, विष्णोर्लक्षणम्, महेन्द्रादीशानान्तानां लोकपालानां लक्षणम्, लक्ष्म्या लक्षणम्, कौशिक्या लक्षणम्, अश्विनोर्लक्षणम्, पिशाचादीनां लक्षणम्, यक्षनागगन्धर्वादीनां सामान्यलक्षणम्

समराङ्गण-सूत्रधारस्य

राज-निवेशन सार्कं

शयनासनादि-यन्त्र-चित्र-खण्डः

प्रथमः पटलः
प्रारम्भिका

द्वितीयः पटलः
राज-निवेशः

तृतीयः पटलः
शयनासनादि-शिल्पम्

चतुर्थः पटलः
यन्त्र-विधानम्

पञ्चमः पटलः
चित्र-लक्षणम्

षष्ठः पटलः
प्रतिमा-चित्र-साधारण-मानादि-मुद्रादि-विधानम्

प्रथमः पटलः

प्रारम्भिका

१. वेदी-लक्षणम्
२. पीठ-मानम्

वेदी-लक्षणम्

वेद्यश्चतस्रो विज्ञेया याः पुरा ब्रह्मणोदिताः ।
वयं ताः संप्रवक्ष्यामो नामसंस्थानमानतः ॥१॥
प्रथमा चतुरश्रा स्यात् सुभद्रा च द्वितीयका ।
तृतीया श्रीधरी नाम चतुर्थी पद्मिनी स्मृता ॥२॥
यज्ञकाले तथोद्वाहे देवतास्थापनेषु च ।
नीराजनेषु सर्वेषु वह्निहोमे च नित्यशः ॥३॥
नृपाभिषेचने चैव शक्रध्वजनिवेशने ।
नृपयोग्या भवन्त्येता वर्णानामनुपूर्वशः ॥४॥
चतुरश्रा तु या वेदी नवहस्ता समन्ततः ।
अष्टहस्ता प्रमाणेन सर्वभद्रा प्रकीर्तिता ॥५॥
श्रीधरी सप्त विज्ञेया हस्तान् मानेन वेदिका ।
षड्ढस्ता चैव शास्त्रज्ञैर्नलिनीह विधीयते ॥६॥
चतुरश्रा तु कर्तव्या चतुरश्रा समन्ततः ।
भद्रं स्तु सर्वतोभद्रा भूषणीया चतुर्दिशम् ॥७॥
श्रीधरी चापि विज्ञेया कोणैर्विंशतिसंयुता ।
नलिनीति च विज्ञेया पद्मसंस्थानधारिणी ॥८॥
कर्तव्याः स्वस्वविस्तारादुच्छ्रयेण त्रिभागिकाः ।
कुर्यान्मन्त्रवतीभिस्ता इष्टकाभिस्तु चा (य ?यि) ताः ॥९॥
चतुरश्रा यज्ञकाले विवाहे श्रीधरी स्मृता ।
देवतास्थापने वेदीं सर्वभद्रां निवेशयेत् ॥१०॥
नीराजने साग्निकार्ये तथा राजाभिषेचने ।
वेदी पद्मावती या च तथा शक्रध्वजोच्छ्रये ॥११॥
चतुर्मुखा तु कर्तव्या सोपानैश्च चतुर्दिशम् ।
प्रतीहारसमायुक्ता चार्धचन्द्रोपशोभिता ॥१२॥
चतुःस्तम्भसमायुक्ता चतुष्कुम्भविराजिता ।

काञ्चनै राजतैस्ताम्रैं मृन्मयैः कलशैस्तथा ॥१३॥
कोणेकोणे तु विन्यस्तैर्वल्गुवानरभूषितैः ।
स्तम्भप्रमाणं वेदीनां कार्यं छाद्यवशेन च ॥१४॥
एकेन द्वित्रिभिर्वापिच्छाद्यैः सामलसारिकं ।
स्तम्भमूलानि चाभ्यज्य गुडेन मधुसर्पिणा ॥१५॥
सरसान्नेन वाभ्यज्य तान् विन्यस्येद् यथातथम् ।
देवताः पूजयित्वा तु ब्राह्मणान् स्वस्ति वाचयेत् ॥१६॥
चतुर्विधमितीरितं यदिह वेदिकालक्षणं
समग्रमपि वर्तते मनसि यस्य तच्छिल्पिनः ॥
स याति भुवि पूज्यतामवनिभोदतुराप्नोति च
श्रियं स्थपतिसंसदि स्फुरति चास्य शुभ्रं यशः ॥१७॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समराङ्गणसूत्रधारापरनाम्नि
वास्तुशास्त्रे—वेदीलक्षणं नाम चत्वारिंशोऽध्यायः ।

पीठ-मान-लक्षणम्

देवानां मनुजानां च पीठमानमथोच्यते ।
पीठं कनीयो भागं च सार्धभागं तु मध्यमम् ॥१॥
द्विभागमुत्तमं तत् स्याद्देवा पीठसमुच्छ्रितिः ।
महेश्वरस्य विष्णोश्च ब्रह्मणश्चोत्तमं भवेत् ॥२॥
इतरेषां च देवानां कर्तव्यं तत्र धीमता ।
ईश्वरस्य यथाकामं पीठं कार्यं विचक्षणैः ॥३॥
यस्मिन् स्थाने विधातव्यो ब्रह्मा विष्णुस्तथैव च ।
ईश्वरः सर्वतः कार्यो न दोषस्तत्र विद्यते ॥४॥
इतरेषां तु देवानां पीठं भागं समुच्छ्रितम् ।
यस्य येन विभागेन वास्तुमानं विधीयते ॥५॥
तस्य तेनैव भागेन पीठोच्छ्रायो विधीयते ।
मनुजानां च पीठानि वेश्मनां देवपीठकैः ॥६॥
तुल्यानि कुर्यादुपरि कृता वृद्धिकराःसुराः ।
पुरमध्ये तु कर्तव्यं ब्रह्मणो गृहमुत्तमम् ॥७॥
चतुर्मुखं च तत् कार्यं यथा पश्यति तत्पुरम् ।
अधिकं सर्ववेश्मभ्यस्तथा राजगृहादपि ॥८॥
राजवेश्माधिकमपि शस्यतेऽन्यसुरालयात् ।
पञ्चमो लोकपालनां राजा श्रेष्ठतमो यतः ॥९॥
एवमेतानि देवानां पीठान्युक्तान्यशेषतः ।
चातुर्वर्ण्यस्य पीठानि ब्रूमो विप्राद्यनुक्रमात् ॥१०॥
षट्त्रिंशदङ्गुलोत्सेधं पीठं विप्रस्य शस्यते ।
इतरेषां तु वर्णानां ह्रस्वं स्याच्चतुरङ्गुलम् ॥११॥
चातुर्वर्ण्यस्य पीठानि भुङ्क्ते विप्रो गृहाणि च ।
त्रयाणां क्षत्त्रियो वैश्यो द्वयोःशूद्रः क्रमात् स्वकम् ॥१२॥
एवं विभागं पीठानां स्थपतिः परिकल्पयेत् ।

हितं कारयितुर्वाञ्छन् नृपतेश्च समृद्धये ॥१३॥
प्रमाणे स्थापिता देवाः पूजार्हाश्च भवन्ति हि ॥१४½॥
प्रमाणं पीठानामिदमभिहितं ब्रह्ममुरजि-
त्पुरारीणामत्रापरदिविषदां यच्च नियतम् ।
ततो विप्रादीनामपि निगदितं यत् तदखिलं
यथौचित्यायोज्यं श्रियमभिलषद्भिःस्थपतिभि ॥१५॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समराङ्गणसूत्रधारापरनाम्नि वास्तुशास्त्रे पीठमानं नामैक चत्वारिंशोऽध्यायः ।

द्वितीयः पटलः

राज-निवेशः

१. राज-निवेशः
२. राज-गृहम्
३. राज-निवेश-उपकरणानि :—
(अ) सभा
(ब) गज-शाला
(स) अश्व-शाला
(द) नृपायतनानि ।

द्विचत्वारिंशोऽध्यायः

राज-निवेश-लक्षणम्

कृते पुरनिवेशस्य चतुष्षष्टिपदाश्रये ।
नियुक्तपरिखातालगोपुराट्टालकेऽपि च ॥१॥
विभक्तरथ्ये परितः प्रविभाजितचत्वरे ।
क्रमादन्तर्बहिः क्लृप्तदेवतायतनस्थितौ ॥२॥
प्रागुदक्प्रवणे देशे प्राग्द्वाराम्युन्नतेऽथवा ।
यशः श्रीविजयाधायि मंत्रं पदमधिष्ठितम् ॥३॥
यथावर्णक्रमायातं चतुरश्रं समं शुभम् ।
पुरमध्यादपरतोदिक्स्थं कुर्यान्नृपालयम् ॥४॥
दुर्गेषु भूवशात् कार्यं यद्वा दिक्षपरास्वपि ।
विवस्वद्भूधरार्यम्णां कार्यमन्यतमे पदे ॥५॥
त्रिचत्वारिंशता युक्ते ज्येष्ठं स्याद् द्वे धनुः शते ।
मध्यं शतं तु द्वाषष्टिः शतं साष्टकमन्तिमम् ॥६॥
ज्येष्ठे पुरे विधातव्यं ज्येष्ठ राजनिवेशनम् ।
मध्यमे मध्यमं कार्यं कनिष्ठं च कनीयसि ॥७॥
प्राकारपरिखागुप्तं चारुकान्ति समन्ततः ।
तमङ्ग्भ्रमनिर्यूहसुदृढाट्टालकान्वितम् ॥८॥
एकाशीत्या पदैर्भक्तं विधेयं नृपमन्दिरम् ।
राजमार्गं समाश्रित्य वास्तुद्वारमुदङ्मुखम् ॥९॥
युक्त्यानयैव कर्तव्यमन्यदिक्संश्रयेऽपि च ।
भल्लाटपदवर्त्यस्य गोपुरद्वारमिष्यते ॥१०॥
तत्पुरद्वारविस्तारोच्छ्रायसम्मितमिष्टदम् ।
महेन्द्रद्वारमिच्छन्ति निविष्टस्य महीश्वरे ॥११॥
वैवस्वते पुष्पदन्तमर्यम्णि च गृहक्षतम् ।
अन्येष्वेषामपरतः प्रदक्षिणपदेष्वथ ॥१२॥

अन्यान्यपि स्वासु दिक्षु द्वाराण्येवं प्रकल्पयेत् ।
आभिमुख्ये च सर्वेषां शस्तानि गोपुराणि च ॥१३॥
तदीयनगरद्वाराद् विंशत्यंशोज्झितानि वा ।
पक्षद्वाराणि सुग्रीवे जयन्ते मुख्यनाम्नि च ॥१४॥
वितथेऽथ भ्रमांस्तद्व विदधीत प्रदक्षिणान् ।
वास्तौ विभक्ते पुरवत् क्लृप्तेऽमरपदव्रजैः ॥१५॥
तत्र मंत्रपदस्थाने निवेशायावनीपतेः ।
प्रासादः प्राङ्मुखः कार्यो यथावत् पृथिवीजयः ॥१६॥
श्रीवृक्षं सर्वतोभद्रं मुक्तकोणमथापरम् ।
यमिच्छेन्नृपतिः कुर्यात् प्रासादं शुभलक्षणम् ॥१७॥
शालापरिक्रमोपेतकर्मान्तैरपि चान्वितम् ।
तत्र प्राच्यां भवेद् गेहमादित्यपदसंश्रितम् ॥१८॥
धर्माधिकरणं सत्ये व्यवहारेक्षणाय च ।
भृशे च कोष्ठागारं स्यादम्बरे मृगपक्षिणाम् ॥१९॥
अग्नेः कुकुभमाश्रित्य कार्यं वायोर्महानसम् ।
सभाजनाश्रयं पूष्णि विदध्याद् भोजनास्पदम् ॥२०॥
सावित्रे वाद्यशाला स्यात् सवितृस्थाश्च बन्दिनः ।
चर्माणि वितथे कुर्यात् तद्योग्यान्यायुधानि च ॥२१॥
स्वर्णरूप्यादिकर्मान्तान् विदधीत गृहक्षते ।
याम्ये दक्षिणतो गुप्तिं कोष्ठागारञ्च कल्पयेत् ॥२२॥
प्रेक्षासंगीतकानि स्युर्गन्धर्वे वासवेश्म च ।
कार्या वैवस्वते शाला रथानां दन्तिनां तथा ॥२३॥
पश्चिमोत्तरभागस्थां वापीमपि च कारयेत् ।
वा (यौ?यु) सुग्रीवपदयोर्गन्धर्वस्य च बाह्यतः ॥२४॥
कुर्यादन्तःपुरस्थानं प्राकारवलयावृतम् ।
कुर्यात् तद्गोपुरद्वारमुदगास्यं जयाभिधे ॥२५॥
कार्यः स्थपतिनां च प्रासादश्चपराङ्मुखः ।
क्रीडादोलालयान् भृङ्गे कुमारीभवनं तथा ॥२६॥
नृपान्तःपुरमिच्छन्ति मृगे पित्र्येऽवस्करम् ।
नृपस्त्रीणामुपस्थानगृहमिन्द्रपदे विदुः ॥२७॥

सुग्रीवपदसंसक्तमरिष्टागारमिष्टदम् ।
द्वास्थसुग्रीवपि (र्थ्यं? र्थ्यां) शपश्चाद्भागे मनोहरा ॥२८॥
विधेयाशोकवनिका स्नानधारागृहाणि च ।
लतामण्डपसंयुक्ताः स्युरत्रैव लतागृहाः ॥२९॥
दारुशैलाश्च वाप्यश्च पुष्पवीथ्यः सुकल्पिताः ।
पुष्पदन्ते भवेद् य (स?न्त्र) कर्मान्तः पुष्पवेश्म च ॥३०॥
वरुणस्य पदे कुर्याद् वापीपानगृहाणि च ।
स्यात् कोष्ठागारमसुरे शोषेऽप्यायुधमन्दिरम् ॥३१॥
भाण्डागारं नु रौद्राख्ये विदध्यात् स्थपतिः श्रिये ।
उलूखलशिलायन्त्रभवनं पापयक्ष्मणि ॥३२॥
दारुकर्मान्तमप्याहुः श्रेयसे राजयक्ष्मणि ।
स्यादोषधेरधिष्ठानं रोगे दिशि नभस्वतः ॥३३॥
नागानां शस्यते स्थानं पदे नागस्य सूरिभिः ।
भवन्ति मुख्ये व्यायामनाट्यचित्रगृहाणि च ॥३४॥
गवां स्थानं तथा क्षीरगृहं भल्लाटनामनि ।
उदक्प्रदेशे सौम्यस्य पुरोधःस्थानमिष्यते ॥३५॥
राज्ञोऽभिषेचनं चात्र दानाध्ययनशान्तयः ।
चामरच्छत्रधाम स्यान्मन्त्रवेश्म च भूधरे ॥३६॥
कर्मिणां चात्र कार्याणि स्थितः पश्येन्नराधिपः ।
विधेया मन्दुराश्वानामुत्तरं पार्श्वमाश्रिता ॥३७॥
महीधरपदस्यैव यथावद् दक्षिणामुखी ।
कार्या सर्वत्र चाश्वानां शाला राज्ञो यथागृहम् ॥३८॥
दिशतो दक्षिणेन स्याद् वामेन च . . . . ।
वेश्मानि राजपुत्राणां विदध्याच्चरकाभिधे ॥३९॥
अत्रैव विद्याधिगमशालाश्चैषां निवेशयेत ।
नृपस्य मातुरदितिस्थाने कुर्यान्निवेशनम् ॥४०॥
पृथगत्रैव शिबिकाशय्यासनगृहं विदुः ।
नृपद्विपानां शस्ता स्यादापे सदनकल्पना ॥४१॥
अधिषेचनकं स्थानमिहैव स्याद् विषाणिनाम् ।
आपवत्सपदे हंसक्रौञ्चसारसनादिताः ॥४२॥

स्युः फुल्लाब्जवनाः स्वच्छसलिलाः सलिलाशयाः ।
पितृव्यमातुलादीनां कार्यं दितिपदे गृहम् ।४३।
अन्येषामपि चात्रैव सामन्तानां महीपतेः ।
ऐशान्यामनलस्थाने वोच्छ्रितस्तम्भवेदिकम् ।४४।
कार्यं देवकुलं चारु सुश्लिष्टमणिकुट्टिमम् ।
पर्जन्यस्य पदे होराज्योतिर्विद्गृहमिष्यते ।४५।
जये सेनापतेर्वेश्म विधेयं विजयप्रदम् ।
द्वारं प्राकारमाश्रित्य पदेऽर्यम्णः प्रशस्यते ।४६।
प्राग्दक्षिणाश्रितं शस्त्रकर्मान्तं शस्त्रमत्र च ।
विमुचेद् ब्रह्मणः स्थानामिन्द्रध्वजयुतं नृणाम् ।४७।
तत्राशुभानि वेश्मानि निवेशाश्चासुखावहाः ।
गवाक्षस्तम्भशोभिन्यो विधेयाश्चानुकामतः ।४८।
सभा यथादिक्प्रभवा नृपवेश्माभिगुप्तये ।
सर्वत्र नृपतेः सौधान् नृपसौधस्य सम्मुखा ।४६।
पश्चाद्भागाश्रिता यद्वा शाला कार्या विषाणिनाम् ।५०½।
इत्यास्पदं सुरपदास्पदकल्पमाद्य
मेतद् तथावदनुतिष्ठति यः सदैव ।
सूक्ष्मामिमां भुजबलक्षपितारिपक्षः
सप्ताम्बुराशिरशनां नृपतिः प्रशास्ति ॥५१॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समराङ्गणसूत्रधारापरनाम्नि
वास्तु-शास्त्रे राज-निवेशो नाम द्विचत्वारिंशोऽध्यायः ।

राज - गृह - लक्षणम्

अष्टोत्तरशतं ज्येष्ठं मध्ये स्यान्नवतिं करान् ।
जघन्यं सप्ततिकरान् राजवेश्म प्रशस्यते ॥१॥
अतो हीनं न कर्तव्यं महतीं श्रियमिच्छता ।
चतुरश्रीकृते क्षेत्रे दशधा प्रविभाजिते ॥२॥
भागार्धं शस्यते भित्तिरादिकोणसमाश्रिता ।
चतुष्को भागिको मध्ये चतुःस्तम्भसमन्वितः ॥३॥
अलिन्दस्तद्बहिः कार्यः स्तम्भैर्द्वादशभिर्वृतः ।
विंशत्या स्याद् धरैर्युक्तो द्वितीयोऽलिन्दकस्ततः ॥४॥
स्यादष्टाविंशतिस्तम्भस्तृतीयश्चाप्यलिन्दकः ।
षट्त्रिंशता चतुर्थश्च स्तम्भानां परिकीर्तितः ॥५॥
एवं स्तम्भशतं मध्ये प्रोक्तं पृथ्वीजये बुधैः ।
द्वाराणि चास्य चत्वारि पञ्चशाखानि जायते (?) ॥६॥
चत्वारो निर्गमास्तस्य प्रोक्ताः सर्वे विभागिकाः ।
दिक्षु सर्वासु कर्तव्यमेवं भद्रनिवेशनम् ॥७॥
अर्धेन मध्यभित्तेस्तु भित्तिर्भद्र (स्त्र?त्र) ये भवेत् ।
भद्रे भद्रे धराणां स्याद् विंशतिश्चाष्टभिर्युता ॥८॥
मुखभद्रं भवेद् युक्तं वेदिकामत्तवारणैः ।
क्षेत्रमार्गोदयाद्या भूराभूमिफलकान्तरम् ॥९॥
आदिभूम्युदयार्धेन पीठं चास्य प्रकल्पयेत् ।
भागान् नवोदयं कृत्वा भागेनैकेन कुम्भिका ॥१०॥
कर्तव्याष्टांशयुक्तेन स्तम्भो भागचतुष्टये ।
पादयुक्तं विधातव्यो भागेनोत्कलकं तथा ॥११॥
हीरग्रहणकं कार्यं भागं पादविवर्जि(तः?तम्) ।
सपादभागिकः पट्टः स्तम्भकेन समन्वितः ॥१२॥
पट्टार्धेन जयन्त्यः स्युर्भूमौ भूमावयं क्रमः ।

क्लृप्तभागोदयादर्धं भूमिष्वन्यासु हीयते ॥१३॥
पञ्चभागप्रमाणं तु सच्छाद्यं नवमं तलम् ।
वेदिकाया अधश्छाद्यं सार्धभागत्रयोन्मितम् ॥१४॥
कण्ठेन युक्तं कर्तव्यं वेदिका विहिता यथा ।
तस्याः क(ण्ठे?ण्ठो) विधातव्यस्तन्मध्ये सार्धभागिकः ॥१५॥
वेदिकाविस्तरः कार्यो भागास्तत्रार्धसप्तमान् ।
वेदिकोपरि घण्टा च सार्धभागाश्चतुर्दश ॥१६॥
भागद्वयं सपादं तु कण्ठः पट्टं तु पञ्चभिः ।
चतुर्भिश्च द्वितीयं च तृतीयं च त्रिभिस्ततः ॥१७॥
सप्तशीर्षश्च दातव्यो यथाशोभं यथारुचि ।
क्षेत्रभागसमः कार्यः कलशश्चूलिकावधेः ॥१८॥
उदयार्धेन भूमेः स्युरन्तराणि तलानि च ।
यथाशोभं तु कर्तव्यं पीठं तस्य सुशोभितम् ॥१९॥
सार्धभागद्वयं चास्य कार्या खुरघरण्डिका ।
जङ्घा भागचतुष्कं च ततश्छाद्यं प्रयोजयेत् ॥२०॥
भागद्वयं च पादोनं छाद्यपिण्डः प्रकीर्तितः ।
निर्गमोऽस्य चतुर्भागो हंसाख्यस्तस्य चोपरि ॥२१॥
पादोनभाग कर्तव्य ततश्छाद्यं द्वितीयकम् ।
जङ्घा भूमिचतुष्केण प्रासादस्य प्रकल्पयेत् ॥२२॥
चतुर्थभूमिकामूर्ध्न ततो मुण्डा (न्) निवेशयेत् ।
क्षणक्षणप्रवेशेन कार्याः शेषास्तु भूमिकाः ॥२३॥
वेदिका च यथोक्ता स्यात् सघण्टा कलशान्विता ।
रेखाशुद्ध्या च कर्तव्या मुण्डाः सर्वे यथायथम् ॥२४॥
अर्धोदयं त्रिधा कृत्वा तृतीय दशधा भजेत् ।
वामनश्चातपत्रश्च कुबेरो भ्रमरावली ॥२५॥
हंसपृष्ठो महाभोगी नारदः शम्बुको जयः ।
अनन्तो दशमस्तेषां विधायकवशादमी ॥२६॥
विधातव्याः स्थपतिभिर्मुण्डरेखाप्रसिद्धये ।
तमङ्गवेदिकाजालमत्तवारणशोभितम् ॥२७।
वितर्दिनिर्यूहयुतं चन्द्रशालाविभूषितम् ।

प्रासादाश्च महान्तो ये विधेयास्ते समोदयाः ।
अर्धोदयेन लघवो ह्यथा (को?क्रो) णादयं क्रमः ॥२९॥
भूम्यष्टकावस्थुदयः क्षेत्रविस्तारसम्मितः ।
यतस्तत्र वधे प्रोक्तः प्रासादोऽन्यद् विभूषणम्(?) ॥३०॥
बहवो निकरा येषु प्राङ्गण तेषु दीयते ।
रेखायां प्रथमायां वा द्वितीयायामथापि वा ॥३१॥
तृतीयायां वा रेखायां तत्र संचरणाः स्मृताः ।
अयं भूम्युदयः कार्यः क्षेत्रे दशविभागिके ॥३२॥
न्यूनाधिकविभक्ते तु कार्यः स्यादनुसारतः ।
मुक्तकोणस्य लक्ष्माथ प्रक्रमागतमुच्यते ॥३३॥
चतुरश्रीकृते क्षेत्रे भागद्वादशकाङ्किते ।
भागश्चतु (ष्टो?ष्को) मध्येऽस्य चतु(र्द्वा?र्ध) रविभूषितः ॥३४॥
भागेन च ततोऽलिन्दो धरद्वादशकान्वितः ।
तद्वद् द्वितीयालिन्दोऽपि विंशत्या धारितो धरैः ॥३५॥
तृतीयश्च धरैरष्टाविंशत्यालिन्दको भवेत् ।
षट्त्रिंशता धरैर्युक्तः कार्योऽलिन्दश्चतुर्थकः ॥३६॥
चतुश्चत्वारिंशता स्याद् धरैर्युक्तश्च पञ्चमः ।
भागार्धं कारयेद् भित्तिं सार्धं भागं विमुच्य तु ॥३७॥
भागत्रयं ततः कुर्यात् प्राग्ग्रीवं दैर्घ्यविस्तृतौ ।
विस्तृतौ निर्गमे चैषां भद्रं भागेन कल्पयेत् ॥३८॥
भागिकं निर्गतं तस्मान्मध्येऽन्यद् भद्रमस्य हि ।
भागनिर्गमविस्तारं दिक्षु सर्वास्वयं विधिः ॥३९॥
चतुःपञ्चाशता स्तम्भैरेकैकं भद्रमन्वितम् ।
मध्ये चास्य चतुश्चत्वारिंशं स्तम्भशतं भवेत् ॥४०॥
षोडशाभ्याधिका स्याद् भद्रस्तम्भशतद्वयी ।
एवं धराणां सर्वेषां भवेत् षट्कं शतत्रयम् ॥४१॥
पृथ्वीजयवदत्रापि शेषनिर्माणमिष्यते ।
तृतीयभूमिकामूर्ध्नि निर्गमेष्वखिलेष्वपि ॥४२॥
प्राङ्गणानि विधेयानि विशेषोऽत्र कीर्तितः ।
सर्वतोभद्रसंज्ञेऽथ शत्रुमर्दननाम(पि?नि) ॥४३॥

अयमेव विधिः कार्यो मुण्डरेखाप्रसिद्धये ।
श्रीवत्सस्यापि मध्ये स्यात् स्तम्भाद्यं मुक्तकोणवत् ॥४४॥
सार्धं भागं परित्यज्य भागत्रितयविस्तृतम् ।
कर्णप्राग्ग्रीवमेतस्य भागेन च विनिर्गमम् ॥४५॥
भद्रं तस्यापि कर्तव्यं भागविस्तारनिर्गमम् ।
मुक्तकोणवदस्यापि मध्यभद्रं विधीयते ॥४६॥
अयं विधिः समग्रासु दिक्षु शेषं तु पूर्ववत् ।
प्रतिभद्रं धरास्त्रिंशद् भवन्त्यस्य दृढाः शुभाः ॥४७॥
शतं विंशमिदं (सर्व) धराणामिह कीर्तितम् ।
एवं समस्तस्तम्भानां चतुःषष्टं शतद्वयम् ॥४८॥
सर्वतोभद्रसंज्ञस्य लक्ष्मेदानीं प्रचक्ष्महे ।
चतुरश्रीकृते क्षेत्रे चतुर्दशविभाजिते ॥४९॥
भागिकः स्याच्चतुष्कोऽस्य चतुःस्तम्भविभूषितः ।
स्तम्भैर्द्वाविंशभिर्युक्तः प्रथमः स्यादलिन्दकः ॥५०॥
स्तम्भैर्विंशतिसंयुक्तो द्वितीयः स्यादलिन्दकः ।
स्यादष्टाविंशतिस्तम्भस्तृतीयः स्या(ग्य?द) लिन्दकः ॥५१॥
षट्त्रिंशता चतुर्थं स्यादलिन्दो भूषितो धरैः ।
पञ्चमः स्याच्चतुश्चत्वारिंशता भूषितो धरैः ॥५२॥
द्विपञ्चाशद्धरः षष्ठः सर्वेऽप्येतेऽस्य भागिकाः ।
भागार्धं शस्यते भित्तिः सर्वतः सुदृढा घना ॥५३॥
सार्धभागं परित्यज्य भागत्रितयविस्तृतः ।
कर्णप्राग्ग्रीवकश्च स्याद् भागमेकं च निर्गमः ॥५४॥
भद्रमस्यापि कर्तव्यं भागनिर्गमविस्तृतम् ।
मध्ये भद्रं विधातव्यं भागद्वयविनिर्गतम् ॥५५॥
अस्यापि भद्रं मध्ये स्याद् भागत्रितयविस्तृतम् ।
भागिको निर्गमश्चास्य तदन्तर्भागनिर्गतम् ॥५६॥
भागविस्तारसंयुक्तं भद्रमन्यत् प्रकल्पयेत् ।
दिक्षु सर्वास्वयं प्रोक्तो विधिर्भद्रप्रकल्पने ॥५७॥
स्तम्भानामस्य कर्तव्यं मध्ये षण्णवतं शतम् ।
भद्रेष्वेषु च सर्वेषु भवेत् षष्ट्यधिकं शतम् ॥५८॥
क्रमेण प्रविभागेन स्तम्भानामेकसंख्यया ।

इत्थं समस्तस्तम्भानां षट्पञ्चाशं शतत्रयम् ॥५९॥
किन्तु जङ्घा भवेदस्य भूमिका त्रितयोन्मिता ।
शत्रुमर्दनसंज्ञस्य धाम्नो लक्ष्माथ कथ्यते ॥६०॥
पृथ्वीजयसमं मध्यं भित्तिश्चापि तथाविधा ।
सार्धं भागं परित्यज्य भागेनायतविस्तृतम् ॥६१॥
भद्रं विदध्यात् तन्मध्ये भागत्रितयविस्तृतम् ।
भद्रमेवं विधातव्यं भागत्रितयनिर्गतम् ॥६२॥
पार्श्वयोर्भागिकं भद्रमाय (त्यां? त्या) विस्तरेण च ।
भागत्रितयविस्तारं भागेनैकेन निर्गमम् ॥६३॥
मध्यभद्रं ततोऽपि स्याद् भागेनायतविस्तृतम् ।
क्रमोऽयं दिक्षु सर्वासु विधातव्योऽस्य सिद्धये ॥६४॥
ऊर्ध्वं पृथ्वीजयस्येव कार्यमस्यापरं पुनः ।
प्रतिभद्रं चतुश्चत्वारिंशत्स्तम्भसमन्वितम् ॥६५॥
मध्ये स्तम्भशतं चास्य विधेयं सदृढं शुभम् ।
षट्सप्ततिस्तम्भशतद्वयमस्य भवेदिति ॥६६॥
पञ्चानामपि चैतेषां हस्ताष्टशतमुत्तमम ।
मानमुत्सेधविस्तारात् कर्तव्यं श्रियमिच्छता ॥६७॥
मध्यमाधमयोर्मानं कीर्तितं पृथ्वीजये ।
राज्ञः क्रीडार्थमन्यच्च कथ्यते गृहपञ्चकम् ॥६८॥
क्षोणीविभूषणं त्वाद्यं पृथिवीतिलकं परम् ।
प्रतापवर्धनं चान्यच्छ्रीनिवासं ततोऽपि च ॥६९॥
लक्ष्मीविलासंज्ञं च पंचमं परिकीर्तितम् ।
चतुरस्रीकृते क्षेत्रे दशभागैर्विभाजिते ॥७०॥
चतुष्को भागविस्तीर्णो मध्ये कार्यश्चतुर्धरः ।
वहिश्च भागिकोऽलिन्दस्तवन्तेऽशत्रयायताः ॥७१॥
कर्णप्रासादकाः कार्या भागत्रितयविस्तृताः ।
तेषां वड्दारुकं मध्ये भित्तिर्भागार्धसम्मिता ॥७२॥
तद्वहिर्भागनिष्क्रान्तो भद्रं भागं च विस्तृतः ।
प्राग्ग्रीवत्रयसंयुक्तो भागिकालिन्दवेष्टितः ॥७३॥
अर्धभागिकभित्या च चतुष्को वेष्टितो भवेत् ।
प्रासादोऽयं मनोहारी भवेदवनिशेखरः ॥७४॥

चतुरस्रीकृते क्षेत्रे भागद्वादशभाजिते ।
चतुष्को भागिको मध्ये बाह्यालिन्दौ च भागिकौ ॥७५॥
नवकोष्ठांश्च कर्णेषु प्रासादान् विनिवेशयेत् ।
षड्दारुकं च कर्तव्यं तेषामन्तरसंश्रयम् ॥७६॥
ततोऽर्धभागिकी भित्तिः कर्तव्या सर्वतो बहिः ।
भद्रं भागायतो भागविनिष्कान्तश्चतुर्विशम् ॥७७॥
चतुष्को भागिकाऽलिन्दवेष्टितश्च विधीयते ।
अस्य भद्रत्रयं कार्यं भागविस्तारनिर्गमम् ॥७८॥
अर्धभागिकभित्त्या च वेष्टितं तद् विधीयते ।
कर्णकर्ण (स?स्य) विस्तीर्णं द्वे भद्रे भागनिर्गत ॥७९॥
प्रासादमेवं भुवनतिलकं परिचक्षते ।
चतुरस्रीकृते क्षेत्रे भागद्वादशभाजिते ॥८०॥
चतुष्को भागिको मध्ये चतुःस्तम्भो विधीयते ।
तद्बहिर्भागिकोऽलिन्दो द्वितीयोऽपि च भागिकः ॥८१॥
नवकोष्ठांश्च कर्णेषु प्रासादान् विनिवेशयेत् ।
षड्दारुकं च कर्तव्यं तेषामन्तरसंश्रयम् ॥८२॥
ततोऽर्धभागिकी भित्तिः कर्तव्या सर्वतो बहिः ।
भद्रं भागायतो भद्रविनिष्कान्तरश्चतुर्धरः ॥८३॥
चतुष्को भागिकालिन्दद्वयेन परिवेष्टितः ।
त्रिभागविस्तृतं भद्रं तद्बहिर्भागनिर्गतम् ॥८४॥
भागिकं प्रतिभद्रं च कुर्यादुभयतः समम् ।
भागार्धं बाह्यतो भित्तिर्भद्रस्य परितो भवेत् ॥८५॥
विधिरेष विधातव्यो दिक्ष्वेवं चतसृष्वपि ।
विलासस्तबको नाम प्रासादोऽयं प्रकीर्तितः ॥८६॥
कर्णप्राग्ग्रीवकौ द्वौ द्वौ शालाप्राग्ग्रीवकौ यदा ।
स्यातामस्य तदा कीर्तिपताकः परिकीर्तितः ॥८७॥
अस्यैव पीठे निर्मुक्तशालाभिः परितोऽष्टभिः ।
अन्योऽन्यशालासंबद्ध यदासावेव दीयते ॥८८॥
कर्णप्रासादकोपेतः कोणैः शालोज्झितैर्युतः ।
प्रासादसुन्दरो ज्ञेयस्तदा भुवनमण्डनः ॥८९॥
एते प्रोक्तास्तलच्छन्दा जङ्घासंवरणादिकम् ।

भूमिमानाधिकं यच्च तत् पृथ्वीजयवद् भवेत् ॥९०॥
इदानीं कथ्यते लक्ष्म क्षोणीभूषणवेश्मनः ।
पञ्चपञ्चाशता हस्तैः कल्पिते चतुरश्रके ॥९१॥
विभक्ते चाष्टभिर्भागैश्चतुष्को भागिकः स्मृतः ।
चतुर्भिरन्वितः स्तम्भैरलिन्दश्चास्य भागिकः ॥९२॥
युक्तो द्वादशभिः स्तम्भैर्विंशत्या च द्वितीयकः ।
स्यादष्टाविंशतिधरस्तृतीयश्चाप्यलिन्दकः ॥९३॥
भित्तेरप्यर्धभागेन सार्धं भागं विमुच्यते ।
भागपञ्चकविस्तीर्णं भद्रं भागेन निर्गतम् ॥९४॥
तन्मध्यभद्रमन्यच्च भागत्रितयविस्तृतम् ।
भागेन निर्गतं कार्यं भद्रमन्यत् ततोऽपि च ॥९५॥
भागेन विस्तृतं कार्यं भागेनापि च निर्गतम् ।
दिक्षु सर्वासु कर्तव्यो विधिरेषोऽस्य सिद्धये ॥९६॥
मध्यस्तम्भैश्चतुःषष्ट्या संयुक्तं सारदारुजैः ।
प्रतिभद्रं धरैः कार्यमष्टादशभिरन्वितम् ॥९७॥
षट्त्रिंशं शतमेवं स्यात् स्तम्भानामिह सर्वतः ।
चतुर्द्वारमिदं कार्यं यशः श्रीकीर्तिवर्धनम् ॥९८॥
पृथिवीतिलकस्याथ लक्षणं परिकीर्त्यते ।
चत्वारिंशत्करे क्षेत्रे भागैर्भक्तेऽर्धषष्ठके? ॥९९॥
भागिकः स्याच्चतुष्कोऽन्तश्चतुःस्तम्भविभूषितः ।
अलिन्दोऽपि च भागेन स्तम्भैर्द्वादशभिर्युतः ॥१००॥
विंशत्या च द्वितीयोऽपि भित्तिः स्यादस्य पादिका ।
कर्णे प्रासादको भागैस्त्रिभिः स्यान्निर्गतायतः ॥१०१॥
अस्य भद्रद्वयं कार्यं भागनिर्गतविस्तृतम् ।
कर्णप्रासादयोर्मध्ये भागपञ्चकविस्तृतम् ॥१०२॥
भागेन निर्गतं कार्यं भद्रं तस्यापि मध्यतः ।
भागत्रितयविस्तीर्णं भागेनैकेन निर्गतम् ॥१०३॥
भद्रमस्यापि मध्ये यद् भागेनायतनिर्गतम् ।
स्तम्भाः षट्त्रिंशदन्तः स्युर्भद्रेष्वष्टौ शतद्वयम् ॥१०४॥
अथातः श्रीनिवासस्य लक्षणं सम्प्रचक्ष्महे ।
पृथवीतिलकवन्मध्यमेतस्य परिकीर्त्यते ॥१०५॥

सपादं भागमुत्सृज्य भागत्रितयविस्तृतम् ।
भागेन निर्गतं चास्य भद्रमाद्यं प्रकल्पयेत् ॥१०६॥
तस्यापि मध्यवर्त्यन्यद् भागनिर्गतविस्तृतम् ।
अन्वितं दशभिः स्तम्भैः सुदृढैस्तद् विधीयते ॥१०७॥
सर्वास्वपि च दिक्ष्वेवं विधेया भद्रकल्पना ।
अस्य षट्सप्ततिः स्तम्भाः भवन्त्येकत्र सङ्ख्यया ॥१०८॥
प्रतापवर्धनस्याथ लक्ष्म साम्प्रतमुच्यते ।
पञ्चविंशतिहस्ताङ्के सार्धभागत्रयाङ्किते ॥१०९॥
मध्ये चतुष्को भागेन चतुर्भिः सम्भृतो वरः ।
अलिन्दो भागिकश्चास्य स्तम्भद्वादशकान्वितः ॥११०॥
पादिका भित्तिरेतस्य भद्रं चास्य प्रकल्पयेत् ।
भागनिर्गमविस्तारं चतुःस्तम्भविभूषितम् ॥१११॥
विधिरेष समग्रासु दिक्षु कार्योऽस्य सिद्धये ।
स्तम्भैर्द्वात्रिंशता युक्तो बहिरन्तरयं भवेत् ॥११२॥
धाराणां चैव सर्वेषां चतुःषष्टिः प्रकल्पना ।
अथ लक्ष्मीविलासस्य सम्यग लक्ष्माधुनोच्यते ॥११३॥
प्रतापवर्धनस्येव मध्यमस्य प्रकल्पयेत् ।
प्रतापवर्धनसमं सर्वतोऽप्येतदीरितम् ॥११४॥
किन्त्वस्य पार्श्वभद्राणि भद्राणामेव कारयेत् ।
कोणेष्वपि च भद्राणि पार्श्वयोरुभयोस्तथा ॥११५॥
भाग (स्य?श्च) निर्गमोऽप्येषां विशेषोऽस्मादयं मतः ।
भद्रमस्य दशस्तम्भैर्मध्यं षोडशभिर्वरैः ॥११६॥
चतुर्द्वारं भवेदेतदिच्छया क्षणमध्यगम् ।
द्वारमन्यद् विधातव्यं स्वपदे स्यात् सुशोभितम् ॥११७॥
भूमिभिः सार्धषष्ठीभिर्विधेयः क्षोणिभूषणः ।
अर्धाष्टमीभिश्च भवेत् पृथ्वीतिलकसंज्ञकः ॥११८॥
स्यात् सार्धपञ्चमीभिस्तु श्रीनिवासोऽत्र भूमिभिः ।
लक्ष्मीविलाससञ्ज्ञोऽर्धपञ्चमीभिर्विधीयते ॥११९॥
प्रतापवर्धनाख्योऽर्धचतुर्थीभिर्विधीयते ।
राज्ञां पृथ्वीजयादीनि निवासभवनानि च ॥१२०॥
क्षोणीविभूषणादीनि विलासभवनानि च ।

यान्युक्तानि निवासाय विलासाय च भूभृताम् ॥१२१॥
तेषां पृथ्वीजयादीनां द्वारमानमथोच्यते ।
चतुः पञ्चाशदंशो यो विस्तृतः सकरत्रयः ॥१२२॥
स द्वारस्योदयः प्रोक्तस्तदर्धेनास्य विस्तृतिः ।
स्वोदयस्य त्रिभागेन पिण्डः स्तम्भेषु शस्यते ॥१२३॥
स्यात् सप्तविंशतितमः सपादः सचतुष्करः ।
गृहभागो भवेद् भूमिः प्रथमा राजवेश्मनाम् ॥१२४॥
भूच्छाये नवधा भक्ते तदंशकचतुष्टयम् ।
निर्गमश्छाद्यकस्यांशद्वयं पादोनमुच्छ्रयः ॥१२४॥
भूच्छाये नवधा भक्ते तदंशकचतुष्टयम् ।
निर्गमश्छाद्यकस्यांशद्वयं पादोनमुच्छ्रयः ॥१२५॥
तथान्तरावणी कार्या छाद्यकोच्छ्रायनिर्गता ।
हीरग्रहणपिण्डार्धबाहल्या सा प्रशस्यते ॥१२६॥
तस्याः स्वमेव बाहल्यं पादोनं विस्तृतिः स्मृता ।
अन्तरावणिकातुल्यो मवलाया विनिर्गमः ॥१२७॥
स्वनिर्गमात् तथा चास्याः सपादः स्यात् समुच्छ्रयः ।
भूम्युच्छ्रयनवांशस्य पादोऽस्याः पिण्डमिष्यते ॥१२८॥
भूनवांशस्त्रिभागोनो मवलायाश्च विस्तृतिः ।
लुमामूलस्य स्तम्भार्धं विस्तारः परिकीर्तितः १२९॥
तत्त्र्यंशादग्रविस्तीर्णा मूले साष्टांशयुग् भवेत् ।
तुम्बिनी लम्बिनी हेला शान्ता कोला मनोरमा ।१३०॥
आध्माता चैत्यभूः प्रोक्ता लुमाः सप्त मनीषिभिः ।
ऋजुः सा लम्बिनी तासामाध्माता कर्णगा स्मृता ॥१३१॥
अन्तराले क्रमेण स्युः पञ्चान्याः परिकीर्तिताः ।
स्तम्भे निदध्यान्मवलां छाद्यं धर्तुं दृढां शुभाम् ॥१३२॥
स्तम्भाभावे पुनर्न्यस्येत् कुड्यपट्टेऽपि तां सुधीः ।
सप्त पञ्चाथवा तिस्रो मल्लच्छाद्ये लुमाः स्मृताः ॥१३३।
कोणोष्वेता इमास्योऽन्याः कर्तव्याः प्राञ्जलाः समाः ।
छाद्ये ऊर्ध्वात् क्वचित् कार्या मकराननभूषिताः ॥५३४॥
तेऽपि विद्याधरोपेताः क्वचित् सगजतुण्डिकाः ।
सकुम्भिकस्य स्तम्भस्य प्रविभाज्योदयं त्रिधा ॥१३५॥

तत्र भागद्वयं कुर्याद् भागानर्धचतुर्थकान् ।
तत्र पादोनभागेन राजितासनकं भवेत् ॥१३६॥
ततः सोल्कलका वेदी सांघ्रिभागा विधीयते ।
कूटागारसमांशाधं कार्योऽत्रासनपट्टकः ॥१३७॥
स स्यादभी (ष्टो?ष्ट) विस्तारो भागोच्चं मत्तवारणम् ।
स्वोदयस्य त्रिभागेन् तिर्यक् कार्योऽस्य निर्गमः ॥१३८॥
रूपकैः करणाद्याभिः(?) सुपत्रैरपि शोभितम् ।
वेदिकाविकमप्यस्य रूपपत्राचितं शुभम् ॥१३९॥
आयसीभिः शलाकाभिः कीलकैश्च दृढीकृतम् ॥१४०½॥
एतानि पञ्चदशराजनिवेशनानि
पृथ्वीजयप्रभृति यानि निरूपितानि ।
यो लक्षणेन सहितं परिमाणमेषां
जानाति तस्य नृपतिः परितोषमेति ॥१४१½॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समराङ्गणसूत्रधारापरनाम्नि
वास्तुशास्त्रे राजगृहनाम त्रिचत्वारिंशोऽध्यायः ।

चतुश्चत्वारिंशोऽध्याय;

सभाष्टक-लक्षणम्

नन्दा भद्रा जया पूर्णा सभा स्याद् भाविता तथा ।
दक्षा च प्रवरा तद्वद् विदुरा चाष्टमी मता ॥१॥
चतुरश्रीकृते क्षेत्रे ततः षोढा विभाजिते ।
मध्ये पादचतुष्कं स्यात् सीमालिन्दस्तु भागिकः ॥२॥
तद्वदाद्योऽलिन्दकस्तद्वद् भवेत् प्रतिसराभिधः ।
प्राग्ग्रीवाख्यस्तृतीयश्च बहिः क्षेत्राच्चतुर्दिशम् ॥३॥
निसृष्टसौधयैर्वा (?) स्यादेकस्यां वा यदा दिशि ।
नन्दा भद्रा जया पूर्णा क्रमेण स्युः सभास्तदा ॥४॥
षड्भागभाजिते क्षेत्रे कर्णभित्तिं निवेशयेत् ।
सभा स्याद भाविता नाम सप्राग्ग्रीवात्र पञ्चमी ॥५॥
स्तम्भान् षट्त्रिंशदेतासु पञ्चस्वपि निवेशयेत् ।
स्तम्भान् प्राग्ग्रीवसंबद्धान् पृथगेभ्यो विनिर्दिशेत् ॥६॥
दक्षेति षष्ठी परितस्तृतीयालिन्दवेष्टिता ।
प्रवरा सप्तमी द्वारैर्युक्तैषा परिकीर्तिता ॥७॥
प्राग्ग्रीवद्वारसंयुक्ता विदुरेत्यष्टमी सभा ।
सभानामिदमष्टानां लक्षणं समुदाहृतम् ॥८॥
इत्यष्टानां लक्ष्म सम्यक् सभानामेतत् प्रोक्तं दिग्भवालिन्दभेदात् ।
तद्वद् द्वारालिन्दसंयोगतश्च ज्ञातेऽत्र स्यात् भूभृतां स्थानयोगः ॥९॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समरांगणसूत्रधारापरनाम्नि
वास्तुशास्त्रे सभाष्टकं नाम चतुश्चत्वारिंशोऽध्यायः ।

गज-शाला-लक्षणम्

लक्षणं गजशालामिदानीमभिदध्महे ।
चतुरश्रीकृते क्षेत्रे भागैर्भक्ते ततोऽष्टभिः ॥१॥
मध्ये द्विभागविस्तारं स्थानं कुर्वीत हस्तिनः ।
कल्प्याः प्रासादवद् भागः ज्येष्ठमध्याधमाः क्रमात् ॥२॥
तद्बहिर्भागिकोऽलिन्दो बहिस्तस्यापि चापरः ।
भागेनैकेन भित्तिः स्याद् द्वितीयालिन्दकाद् बहिः ॥३॥
तस्या द्वारप्रदेशे तु कर्तव्यौ कूर्परावुभौ ।
कर्णप्रासादिका कार्या द्वितीयालिन्दसंश्रिता ॥४॥
द्वे द्वे वातायने कुर्याद् भित्तौ दिक्षु तिसृष्वपि ।
प्राग्ग्रीवोऽग्रे भवेच्छाला सुभद्रं यमुदाहृता ॥५॥
अस्या एव यदा पक्षप्राग्ग्रीवौ भवतो मुखे ।
नन्दिनी नामतः शाला तदा स्याद् गजवृद्धये ॥६॥
अस्या एव यदा स्यातां प्राग्ग्रीवौ पार्श्वयोर्द्वयोः ।
तदा सुभोगदा नाम तृतीया परिकीर्तिता ॥७॥
अस्या एव यदा पृष्ठे प्राग्ग्रीवः क्रियतेऽपरः ।
भद्रिका नाम शाला स्यात् तदा द्विरदपुष्टिदा ॥८॥
पञ्चमी चतुरश्रा स्याद् वर्धणी नाम पूजिता ।
प्राग्ग्रीवलिन्दनिर्यूहहीना षष्ठी तथापरा ॥९॥
शाला प्रमारिका धान्यधनजीवितहारिणी ।
तदेतां वर्जयेत् कुर्यादन्याः सर्वार्थसिद्धये ॥१०॥
प्रमारिकेति प्रथितेह शाला सा प्राणसस्यद्रविणच्छिदे स्यात् ।
कुर्यादतस्तां न यथोदितास्तु कार्याः परा जीवितवित्तवृद्धये ॥११॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समरांगणसूत्रधरा परनाम्नि वास्तुशास्त्रे गजशाला नाम षट्चत्वारिंशोऽध्यायः ।

अश्व-शाला-लक्षणम्

अथ लक्ष्माश्वशालायाः प्रोच्यते विस्तरादिह ।
स्ववेश्मवास्तोः कर्तव्यं पदे गन्धर्वसंज्ञके ॥१॥
अथवा पुष्पदन्ताख्ये स्थानं वासाय वाजिनाम् ।
अरत्निशतमात्रं यज्ज्येष्ठं तत् परिकीर्तितम् ॥२॥
अशीत्यरत्निकं मध्यं षष्ठ्यरत्न्यधमं भवेत् ।
स्थलप्रदेशे विपुले गुप्ते रम्ये शुचौ तथा ॥३॥
समे च चतुरश्रे च स्थि (ते?रे) मंगल्यमेव च ।
स्थानं हयानां कर्तव्यं प्रदेशे सुपरिक्रमे ॥४॥
निम्नगुल्मद्रुमस्थाणुचैत्यायतनवेश्मभिः ।
वल्मीकशर्कराभिश्च वर्जिते तत् समाचरेत् ॥५॥
निःसंगे शल्यहीने च प्रागुदक्प्रवणे तथा ।
प्रदेशे तद् विधाव्यमालोक्य सुसमाहितः ॥६॥
ब्राह्मणानुमते शस्ते दिने स्थपतिभिःसह ।
भूमेर्विभागलोक्य सुभगानायेद् द्रुमान् ॥७॥
न जाता ये श्मशानेषु देवतायनेषु वा ।
अन्येष्वपि निषिद्धेषु जातान् वृक्षान् विवर्जयेत् ॥८॥
वृक्षान् प्रशस्तानानीय समीपे भर्तृवेश्मनः ।
ततो भूमिं परीक्षेत प्रशस्तामथ निन्दिताम् ॥९॥
चितायतनवल्मीकग्रामधान्योखलेषु च ।
विहारेषु च कर्तव्यमश्वानां न निवेशनम् ॥१०॥
भवन्ति स्वामिनःपीडा ग्रामधान्योखलेषु च ।
श्मशाने वेश्मकरणान्नराणां मृत्युमादिशेत् ॥११॥
स्थानं विहारवल्मीकविहितं स्यादनर्थकम् ।
देवोपघातजननं स्त्रीणां च क्षेमकारकम् ॥१२॥

विहितं पादपंश्चैत्यैर्गृहं स्याद् भूतभीतिदम् ॥१३॥
भवेद् रोगकरं भर्तुर्विहितं कण्टकिद्रुमैः ।
दीर्णायामुन्नतायां च कृतं भूमौ क्षयावहम् ॥१४॥
नतायां क्षुद्भयकरं कृतं भवति मन्दिरम् ।
तस्मात् कार्यं प्रशस्तायां भूमौ तद् वाजिवृद्धये ॥१५॥
मंगल्यरमणीये च चतुरश्रे मनोनुगे ।
शुभे च विहितं सद्म भवेत् कल्याणकारकम् ॥१६॥
निर्गच्छतो यथा वामे पार्श्वे भर्तुस्तुरंगमाः ।
भवन्ति कुर्यात् स्थपतिस्तथा वाजिनिवेशनम् ॥१७॥
अन्तःपुरप्रवेशस्य कार्यं दक्षिणतश्च तत् ।
प्रवेशे दक्षिणं तेषां हेषितं जायते यथा ॥१८॥
तथा भर्तुर्हितार्थाय कर्तव्यं सद्म वाजिनाम् ।
प्रागुदग् वा मुखं तस्य विधातव्यं सतोरणम् ॥१९॥
प्राग्ग्रीवकेण संयुक्तं चतुःशालमसंकटम् ।
दशरत्निसमुच्छ्रायमष्टरत्निप्रविस्तृतम् ॥२०॥
नागदन्तकसंशोभि पुरः कुड्यार्धसंयुतम् ।
पृष्ठे समग्रकुड्यं वा तत्र स्थानानि कल्पयेत् ॥२१॥
तानि तु प्राङ्मुखानि स्युस्तथैवोदङ्मुखानि च ।
आयामे किष्कुमात्राणि त्रिकिष्कूणि च विस्तरात् ॥२२॥
प्रांशून्नतोर्ध्वभागानि चतुरश्राणि कारयेत् ।
अप्रोच्चां सुखसञ्चारां तेषु भूमिं प्रकल्पयेत् ॥२३॥
स्थानं सूत्रस्य मध्ये तु हस्तमात्रं समन्ततः ।
आस्तीर्णं च समश्लक्ष्णनीरन्ध्रैः फलकैर्दृढैः ॥२४॥
धातक्यर्जुनपुन्नागककुभादिविनिर्मितैः ।
अष्टाङ्गुलसमुच्छ्रायरथ्यर्धरत्निविस्तृतैः ॥ २५ ॥
अच्छिद्रैः संहतैर्बद्धैरयसा पार्श्वयोर्द्वयोः ।
अजन्तुसङ्कुलैः काष्ठैः रूक्षकाभिः(?) भिषङ्मतैः ॥२६॥
यवसस्य भवेत्स्थानं निर्व्यूहैः स्वास्तृतं शुभैः ।
किष्कुत्रयोच्छ्रितं तत् स्यादेकान्ते सुसमाहितम् ॥२७॥
हस्तद्वयप्रमाणं च कुर्यात् खादनकोष्ठकम् ।
सूपलिप्तमदुर्गन्धि विस्तारोच्छ्रययोः समम् ॥२८॥

स्थाने स्थाने अयःकीलाः सुदृढाः कपिशीर्षकाः ।
पंचांगीनिग्रहार्थं तौ पुरतः कल्पयेद्बुधौ ॥२९॥
पश्चाद् बन्धार्थमेकं च सुगुप्तं परिकल्पयेत् ।
चतुर्हस्तायत त्यक्त्वा शालाकोणचतुष्टयम् ॥३०॥
स्थानेष्वेतेषु तुरगान् सर्वेष्वपि निवेशयेत् ।
तत्र कुर्याद् बलिं होमं स्वस्तिवाचनकं जपम् ॥३१॥
ग्रीष्मे कार्यं सुसंमृष्टं सिक्तं तत्र महीतलम् ।
वर्षास्वनम्बुपंकञ्च शिशिरे संवृतं शुभम् ॥३२॥
तिष्ठेयुस्तत्र तुरगा नातिसङ्कीर्णशङ्किनः ।
अस्पृशन्तौ मिथःकार्याःसर्वाबाधाविवर्जिताः ॥३३॥
स्थानं दक्षिणपूर्वस्यां दिशि वह्नेः प्रकल्पयेत् ।
निबध्यावुदकुम्भं च किञ्चिदैन्द्रीसमाश्रितम् ॥३४॥
ब्राह्मयां दिशि प्रकर्तव्यं स्थानकं यवसस्य च ।
वायव्यां तु प्रकर्तव्यं स्थानमौदूखलं दिशि ॥३५॥
निःश्रेणयः कुशाः कूपाः कार्याश्च फलकावृताः ।
कुद्दालोद्दालगुडकाः शुक्तयोगाः खुरस्तथा ॥३६॥
कचग्रहण्यः शृङ्गञ्च तथा परशवोऽपि च ।
नाद्याः(?) प्रदीपाश्च भवन्त्यश्वागारोपयोगिनः ॥३७॥
सङ्ग्रहःसुखसंचारवस्तूनां नैऋते भवेत् ।
अग्न्युपद्रवरक्षार्थं बन्धच्छेदोपयोगिनः ॥३८॥
पदार्थान् सन्निधौ कुर्याज्जलदीपादिकान् बुधः ।
भाण्डानि कुर्याच्च पृथग् ज (न्मा?लो) पनयनेच्छया ॥३९॥
हस्तवासीं शिलां दीपं दर्वीं फालमुपानहौ ।
पिटकानि विचित्राणि वस्तीन् नानाविधानपि ॥४०॥
एवंविधानि चान्यानि संनिबध्यात् प्रयत्नतः ।
पुरःस्तम्भाश्रितं भाण्डं सन्नाहार्वैविधीयते ॥४१॥
प्राङ्मुखे तुरगं गेहे वारुण्यां स्थापयेद् दिशि ।
पूर्वामुखे पदे वापि मित्रस्य वरुणस्य च ॥४२॥
भवन्ति तेन बहवः पुष्टिंच प्राप्नुवन्ति ते ।
सा हि दिक् पूजनीया सा स्तोतव्या सा प्रकीर्तिता ॥४३॥
होमशान्तिकदानेषु धर्म्या याश्च पराःक्रियाः ।

तासु प्रशस्यते पूर्वा शक्रेणाधिष्ठिता स्वयम् ॥४४॥
तस्यामुदेति दिनकृदनुलोमं ततः पुनः ।
अश्वानां पृष्ठतो याति स प्रतीचीमनुक्रमात् ॥४५॥
स्नानाधिवासने पूजा माङ्गल्यानि पराणि च ।
प्राङ्मुखानां तुरङ्गाणां कर्तव्यानि शुभार्थिभिः ॥४६॥
एवं कृते भूमिबलमित्राणां यशसोऽपि च ।
वृद्धिर्भवति भूपस्य तस्मात् प्राची प्रशस्यते ॥४७॥
भर्तृवृद्धिप्रदं स्थानमग्रग्रासस्य तद् भवेत् ।
दक्षिणाभिमुखायां तु शालायां वाञ्छितार्थदम् ॥४८॥
स्थानं भवति वाहानां पदे क्लृप्तं विभावसोः ।
वह्निनाध्यासिता सा दिग् आत्मा वह्निश्च वाजिनाम् ॥४९॥
अजरो बहुभोक्ता च तत्र बद्धो भवेद्धयः ।
उदङ्मुखेऽपि भवने प्राप्नुवन्ति शुभं हयाः ॥५०॥
तथास्थितानामश्वानां दक्षिणेन दिवाकरः ।
उदेत्यनन्तरं याति तान् विधाय प्रदक्षिणम् ॥५१॥
प्रयाति वामतो (श्वं च?श्वानां) स्थाप्यास्तेनोत्तरामुखाः ।
चन्द्रार्कौ प्रति (हर्ष?हेष) न्ते तथा बध्नीत वाजिनः ॥५२ ।
नृपतिश्च जयं सिद्धिं पुत्रानायुश्च विन्दति ।
अरोगाश्च भवन्त्यश्वा वर्धयन्ति च सन्ततिम् ॥५३॥
दक्षिणाभिमुखान् कुर्यान्न सन्नाह्यान् न चाग्रगान् ।
पितृकार्याद्यतोऽन्यत्र दक्षिणा वर्जितैव दिक् ॥५४॥
अस्यामेव दिशि प्रेता यतः सर्वे प्रतिष्ठिताः ।
उदेति वामतो याति चास्तं दक्षिणतो रविः ॥५५॥
सोमश्च पृष्ठे भवति तेनाश्वा दैवपीडिताः ।
ग्रहैर्विकारैर्विविधैःपीड्यन्तेऽरातिविह्वलाः ॥५६॥
भयेन व्याधिभिश्चार्ता ग्रासं नेच्छन्ति खादितुम् ।
पराजयमतुष्टिं च स्वामिनोऽनर्थसंगतिम् ॥५७॥
कुर्वन्त्यतो न बध्नीयात् कथञ्चिद्दक्षिणामुखान् ।
पश्चिमाभिमुखानां च बद्धानां वाजिनां सदा ।५८॥
उदेति पृष्ठतो भानुः पुरतोऽस्तं प्रयाति च ।
न भवेद् विजयस्तेन भर्तुस्तत्पृष्ठवर्तिनः ॥६०॥

त्रस्ते ध्यायन्ति वेपन्ते जले त्रासं प्रयान्ति च ।
यवसं नाभिनन्दन्ति क्षमां मुञ्चन्ति सर्वथा ॥६१॥
दिशोऽभिमुखमाग्नेय्या बध्यन्ते यदि वाजिनः ।
व्यथन्ते रक्तपित्तोत्थैस्तदा रोगैरनेकधा ॥६२ ।
जायन्ते स्वामिनो बन्धवधहृच्छोषदायिनः ।
वाजिनां च भवेत् तत्र वह्निदाहकृतं भयम् ॥६३॥
भर्तुः परजयो विघ्नः स्याच्च देहस्य संशयः ।
नैर्ऋत्याः ककुभो वाहा बध्यन्ते संम्मुखं यदि ॥६४॥
तदा न तेऽभिनन्दन्ति खादनं पानभोजने ।
यथा यथा क्षितिपादैर्दारयन्ति पुनः पुनः ॥६५॥
त्रसन्ते वीक्ष्य बहुशो मनुष्यान् पक्षिणः पशून् ।
वेपन्ते च गात्राणि नैर्ऋतीं चाभितः स्थिताः ॥६६॥
तथा तथैषां कुपिता नाशं कुर्वन्ति राक्षसाः ।
बध्यन्ते यदि वाऽज्ञानाद् वायव्याभिमुखं हयाः ॥६७॥
तदा ते वातिकै रोगैः तीद्यन्ते प्रतिवासरम् ।
चलः कायो भवेद् भर्तुः क्लेशश्चाश्वोपजीविनाम् ॥६८॥
नराणां च भवेन्मृत्युर्दुर्भिक्षप्रभवं भयम् ॥
ऐशान्यभिमुखं बद्धाः प्रणश्यन्ति तुरङ्गमाः ।
सूर्योदयस्याभिमुखं बद्धानां चैवमाविशेत् ।
निबध्यन्ते यदा वाहा ब्राह्मीं दिशमुपाश्रिताः ॥७०॥
बध्यन्ते ते ग्रहैर्दिव्यैर्व्याधिभिश्च विचिन्तनाः ।
कव्यहव्यक्रियास्तत्र भर्तुर्नु विजयावहाः ॥७१॥
द्विजानाधुपतापाय जायन्ते तत्र वाजिनः ।
अनुवंशं च शालायां स्थानमश्वस्य नेष्यते ॥७२॥
स्वामिनस्तदजीर्णाय स्यान्नाशाय च वाजिनाम् ।
स्थाने प्रशस्ते तुरगान् सर्वथा वासयेदतः ॥७३॥
नच धार्याः क्षणमपि रोगिणः कल्यसन्निधौ ।
कल्यानामपि रोगाः स्युर्यतो रोगिसमाश्रयात् ॥७४॥
हयागारस्य पूर्वेण कार्यं भेषजमन्दिरम् ।
तस्यैव वामतः सर्वसंभारान् परिकल्पयेत् ॥७५॥
वाजिनां भेषजार्थाय भाण्डानि च विनिक्षिपेत् ।
अगदान्नोषधीः स्नेहान् वर्तीश्च लवणानि च ॥७६॥

भेषजागारसविधे कुर्याच्चारिष्टमन्दिरम् ।
भवनं व्याधितानां च कार्यं वासाय वाजिनाम् ॥७७॥
सुगुप्तं तच्च कर्तव्यं पूर्वनिर्दिष्टवेश्मवत् ।
संबद्धं च विधातव्यमेतद् वेश्मचतुष्टयम् ॥७८॥
सुधाबन्धदृढं कुड्यं सप्राग्ग्रीवोच्चतोरणम् ।
चत्वार्यपि विशालानि सुगमानि च कारयेत् ॥७९॥
वेश्मस्वेवंविधेष्वश्वान् स्थापितान् परिपालयेत् ॥८०३॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समराङ्गणसूत्रधारापरनाम्नि वास्तुशास्त्रे अश्वशाला नाम षट्चत्वारिंशोऽध्यायः ।

सप्तचत्वारिंशोऽध्यायः

आयतन-निवेश-लक्षणम्

एवं नृपस्य प्रासादे कृते क्लृप्तेऽथवा भुवि ।
तस्यानुजीविनः कुर्युः प्रासादान् परितो यदि ॥१॥
तदा दिग्भागविन्यासस्थानमानान्यनुक्रमात् ।
तेषामिहाभिधीयन्ते सर्वेषां वृद्धिहेतवे ॥२॥
दशाष्टौ षट् च धनुषां शतानि क्ष्माभृतां क्रमात् ।
मानमायतनस्योक्तं त्रेधा श्रेष्ठादिभेदतः ॥३॥
क्षेत्रमायतनस्यैवं चतुरश्रं समन्ततः ।
तत्र भक्ताः प्रकुर्वीरंस्त्रिधा स्वे स्वामिवत्सलाः ॥४॥
ये चास्य सम्मताः केचित् कुले जाता हितैषिणः ।
द्वादशांशेन हीनानि क्रमात् तान्यनुजन्मनाम् ॥५॥
तस्यैव वामतः कुर्यादुत्सेधाद् द्विगुणान्तरे ।
कुर्याद् दशांशहीनानि नैर्ऋत्यां दिशि भूपतेः ॥६॥
प्रासादान्नृपपत्नीनां सर्वासामपि शास्त्रवित् ।
अष्टभागेन हीनानि प्रतीच्यां दिशि कारयेत् ॥७॥
देवधिष्ण्यानि तन्त्रैः स्यात् स्वसुराणां विधानतः (?) ।
सौम्याया मारुतीं यावन्नवांशापचिताः क्रमात् ॥८॥
प्रासादा मन्त्रिसेनानीप्रतीहारपुरोधसाम् ।
एतेषां पूर्वभागस्थं राजमातुर्निवेशनम् ॥९॥
हीनमेकादशांशेन तत् कार्यं राजकारिता (?) ।
ऐशीमाश्रित्य देवानां तुल्यमैन्द्रपदावधि ॥१०॥
स्वसॄणां मातुलानां च कुमाराणां तथा क्रमात् ।
आग्नेय्यां द्विजमुख्यानां विधातव्यं निवेशनम् ॥११॥
कार्यः पुरोधःप्रासादः तुल्यतत्पुनरेव वा (?) ।
याम्यायां कुर्युरष्टांशहीनान्युर्वीशमन्दिरात् ॥१२॥
सामन्तकुञ्जरारोहभटपौरजनाः क्रमात् ।

एतान्यायतनान्येषां यथाभागं प्रकल्पयेत् ॥१३॥
मर्मवेधप्रवेशस्थान् द्वारवेधगतानपि ।
स्वस्थानान्तरितांश्चैतान् न कुर्याद्धितकाम्यया ॥१४॥
अलिन्दैर्गर्भकोष्ठैश्च सीमास्तम्भगवाक्षकैः ।
द्वारद्रव्यतलोच्छ्रायैः प्राग्रीवैः सिंहकर्णकैः ॥१५॥
न कुर्याद् भूषणैस्तुल्यं समं वास्थंदरूपतः(?) ।
समरूपं भवद्धर्म्यं नियुक्तं च न नन्दति ॥१६॥
राजपीडा भवेत् तस्मिन्नाधिवये च कुलक्षयः ।
प्रासादाद् भूमिपालस्य निवेशं परिघौ स्थितम् ॥१७॥
द्रव्येण कतरेणापि नोत्कृष्टं कारयेद् बुधः ।
संस्थानान्मानतश्चापि विस्तारेणोच्छ्रयेण वा ॥१८॥
पूर्वोक्तेभ्यो विभागेभ्यः किञ्चिद्धीनतमः शुभः ।
अन्योन्यं द्विगुणच्छायैरेकैकस्यान्तरं शुभम् ॥१९॥
सुभोग्यं तं च कुर्वीत बहुभिर्भवनान्तरैः ।
कोष्ठिकाभोजनागारैर्भाण्डोपस्करधामभिः ॥२०॥
शिलालूषात(?)शालाभिः शेषं तु परिपूरयेत् ।
प्रशस्तान् कारयेत् सर्वाञ् शुभरूपान् मनोरमान् ॥२१॥
प्रायशः स्वालयांश्चान्यान् सर्वस्यान्यगृहाणि च ।
नरेन्द्रायतनस्यैव निवेशात् परिकल्पयेत् ॥२२॥
अन्यथात्वे महादोषा वैपरीत्ये कुलक्षयः ॥२३½॥
इति कथितदिगादिभेदयोगैः सुरभवनानि भवन्ति यस्य राज्ञः ।
अविरतमुदितोदितप्रतापः स्वभुजजितां स चिरं प्रशास्ति पृथ्वीम् ॥२४॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समरांगणसूत्रधारापरनाम्नि वास्तुशास्त्रे आयतननिवेशो नाम सप्तचत्वारिंशोऽध्यायः ॥

तृतीयः पटलः

शयनासनादि विधानम

१. शय्या
२. आसनम्
३. पादुकादि ।

अष्टचत्वारिंशोऽध्यायः

शयनासन-लक्षणम्

इदानीमभिधास्यामः शयनासनलक्षणम् ।
शुभाशुभपरिज्ञानं येन सम्यक् प्रजायते ॥१॥
मैत्रे मुहूर्ते पुष्यस्थे शीतरश्मौ शुभेऽहनि ।
सम्पूज्य देवताः सम्यक् कर्मारम्भं समाचरेत् ॥२॥
वृक्षास्तत्र प्रशस्यन्ते चन्दनस्तिनिशोऽर्जुनः ।
तिन्दुकः सालशाको च शिरीषासनधन्वनः ॥३॥
हरिद्रुर्देवदारुश्च स्यन्दनोको सपद्मको ।
श्रीपर्णी दधिपर्णश्च शिंशपान्येऽपि ये शुभाः ॥४॥
गृहकर्मणि ये नेष्टा वृक्षास्तेऽत्रापि निन्दिताः ।
हेम्ना रूप्येण चानद्धा गजदन्तेन वा शुभा ॥५॥
आरकूटेन वा नद्धा शय्या कार्या विचक्षणैः ।
पूर्वच्छिन्नं यदा दारु शयनासनहेतवे ॥६॥
आदीयते तदारम्भे निमित्तान्युपलक्षयेत् ।
दध्यक्षतान् पूर्णकुम्भं रत्नानि कुसुमानि वा ॥७॥
सुगन्धद्रव्यवस्त्राद्यान् मत्स्याश्वयुगलं तथा ।
मत्तवारणमन्यांश्च शुभान् वीक्ष्याविशेच्छुभम् ॥८॥
कर्माङ्गुलं समुद्दिष्टं वितुषैरष्टभिर्यवैः ।
अष्टोत्तरशतं तेषां शय्या ज्येष्ठा महीभुजाम् ।
मध्या महीभुजां शय्या शतं स्याच्चतुरुत्तरम् ।
शतं कनीयसी प्रोक्ता नृपाणां विजयावहा ॥१०॥
नवतिर्नृपपुत्रस्य मन्त्रिणः सा षडुज्झिता ।
द्वादशोना बलपतेस्त्रिषट्कोना पुरोधसः ॥११॥
आयामार्धेन विस्तारं सर्वं शय्यासु कल्पयेत् ।
यद्वा निजाष्टभागेन षड्भागेनाथवाधिकम् ॥१२॥

विप्राणां शस्यते शय्या दैर्घ्येणाङ्गुलसप्ततिः ।
द्वाभ्यां द्वाभ्यामङ्गुलाभ्यां हीना स्याच्छेषवर्णिनाम् ।।१३।।
बाहल्यमुत्पलस्य स्यादुत्तमस्याङ्गुलत्रयम्।
अङ्गुलद्वितयं सार्धं मध्यस्य द्वे कनीयसः ।।१४।।
बाहल्यमीशादण्डस्य कुर्यादुत्पलसम्मितम् ।
सार्धं सपादं सत्र्यंशं तस्य विस्तारमुत्पलात् ।।१५।।
विस्तारार्धेम शय्यायाः स कुण्यस्य विधीयते ।
तत्पादस्योद(यो?यौ) मध्यहीनौ द्विचतुरुज्झितौ ।।१६।।
अर्धेन मध्यविस्तारान्मध्ये बाहल्यमिष्यते ।
त्रिभागहीनमिच्छन्ति पादोनमपि केचन ।।१७।।
स्थौल्येन पादोऽधः शीर्षादुत्पलेन समो भवेत् ।
मध्ये सपादः सार्धश्च तले वृद्धिः क्रमेण सा ।।१८।।
षड्भागोऽस्याधिको यद्वा मध्ये त्र्यंशाधिकस्तले ।
तत्कुण्यमुत्पलत्र्यंशो मूले तस्याधमग्रतः ।।१९।।
उत्सेधतुल्यो विस्तारः कार्यो वा व्यङ्गुलाधिकः ।
सपत्रकलिकापत्रपुटग्रासविभूषितः ।।२०।।
कुर्यात् प्रदक्षिणाग्राणि शय्याङ्गानि समन्ततः ।
ऊर्ध्वाग्रा निखिलाः पादाः स्वामिनो वृद्धिहेतवे ।।२१।।
श्रेष्ठैकद्रव्यजा शय्या मिश्रद्रव्या न शस्यते ।
एकदारु प्रशंसन्ति द्विदारुर्भयमावहेत् ।।२२।।
त्रिदारुघटितायां तु स्वामिनो नियतो वधः ।
शय्यायां जायते यस्मात् तस्मात् तां परिवर्जयेत् ।।२३।।
मूलमग्रेण संयुक्तमपसव्यं विगर्हितम् ।
मूलं मूलेन वा विद्धमेकाग्रे द्वे च दारुणी ।।२४।।
मध्ये व्रणो मृत्युकरस्त्रिभागे व्याधिकारकः ।
क्लेशावहश्चतुर्भागे शिरस्थो द्रव्यहानिकृत ।।२५।।
निर्दोषगात्रे पर्यङ्के पापस्वप्नो न दृश्यते ।
ग्रन्थिकोटरवत् कुर्यात् तस्मान्न शयनासनम् ।।२६।।
आसनं शयनीयं च ग्रन्थिकोटरवर्जितम् ।
बहुपुत्रकरं प्राहुर्धर्मकामार्थसाधनम् ।।२७।।

आरोहणे प्रचलति शयने कम्पते तथा ।
विदेशयानकलहौ ते क्रमेण प्रयच्छतः ॥२८॥
सुश्लिष्टां तामतः कुर्यान्निर्दोषां वर्णशालिनीम् ।
दृढां स्थिरां च स्थपतिः पत्युः कामविवृद्धये ॥२९॥
निष्कुटं कोलदृक् क्रोडनयनं वत्सनाभकम् ।
कालकं बन्धकं चेति छिद्रसंक्षेप ईरितः ॥३०॥
घटवत् सुषिरं मध्ये सङ्कटास्यं च निष्कुटम् ।
कोलाक्षं नीडमिच्छन्ति माषनिष्पावमात्रकम् ॥३१॥
अध्यर्धपर्वदीर्घं च विवर्णं विषमं तथा ।
तदिह क्रोडनयनं छिद्रमाहुर्महर्षयः ॥३२॥
भिन्नं पर्वमितं वामावर्तं स्याद् वत्सनाभकम् ।
कालकं कृष्णकान्ति स्याद् विनिर्भिन्नं तु बन्धकम् ॥३३॥
छिद्रं दारुसवर्णं यत् तन्नो शुभकरं तथा ।
निष्कुटेऽर्थक्षयः कोललोचने कुलविद्रवः ॥३४॥
शस्त्राद् भीः क्रोडनयने वत्सनाभे रुजो भयम् ।
कालके बन्धकाख्ये च कीटविद्धे च नो शुभम् ॥३५॥
सर्वत्र प्रचुरग्रन्थि दारु सर्वमनिष्टदम् ।

शय्यार्थे कथितैः क्लृप्तं दारुभिः शस्तमासनम् ॥३६॥
उपवेशसुखं मानं प्रशस्ताय प्रकल्पितम् ।
पुष्करः सूदहस्तश्च वृत्तोऽङ्गुलचतुष्टयात् ॥३७॥
आरभ्य विस्तरात् कार्यस्तावद् यावन्नवाङ्गुलम् ।
पुष्करव्यासतो दण्डस्तस्य कार्यश्चतुर्गुणः ॥३८॥
फलकः पुष्करार्धेन तत्तुल्यश्चास्य मूलकः ।
स्थूलः स्याच्चतुरंशेन दण्डपुष्करविस्तरात् ॥३९॥
खातं च पुष्करस्यान्तस्तावद् गाम्भीर्यमिष्यते ।
प्रशस्तसारदारूत्थः कर्तव्योऽस्य प्रयोजनम्(?) ॥४०॥
परिवेषणमन्यच्च पच्यमानानघट्टकम्(?) ।
कार्यः कङ्कतकः श्लक्ष्णः प्रशस्तमृदुदारुजः ॥४१॥
आरभ्य दैर्घ्येणाष्टभ्यः स्याद् यावद् द्वादशाङ्गुलम् ।
सार्धाङ्गुलं चतुर्भागं विस्तारेण च दैर्घ्यतः ॥४२॥

मध्ये च तस्य बाहल्यं विस्ताराष्टांशतो भवेत् ।
एकतः स्थूलविस्तारा भवेयुस्तस्य दन्तकाः ॥४३॥
अन्यतस्तु घनाः सूक्ष्मास्तीक्ष्णाः कार्यास्तथाग्रतः ।
मध्ये त्रिभागमुत्सृज्य दन्तका भागयोर्द्वयोः ॥४४॥
त्रिभिर्भागे हृते तेषां न शेषस्तान् विवर्जयेत् (?) ।
गजदन्तमयः श्रेष्ठस्तथा शाखोटवृक्षजः ॥४५॥
मध्यमो दारुभिः शेषैर्जघन्योऽसारदारुजः ।
रूपकैः स्वस्तिकाद्यैर्वा स मध्ये स्यादलङ्कृतः ॥४६॥
यूकाद्यपनये केशविवेके चोपयुज्यते ।
अङ्गुलेनाधिके पादात् कार्ये दैर्घ्येण पादुके ॥४७॥
कृतायां पञ्चधा तस्यां कुर्याद् भागत्रयं पुरः ।
पश्चाद् भागद्वयं तत्र सङ्ग्रहोऽस्या विधीयते ॥४८॥
अङ्गुलत्रयमुत्सेधो विस्तारोऽङ्घ्र्यनुसारतः ।
अङ्गुल्यङ्गुष्ठयोर्मध्यभागे मत्स्याद्यलङ्कृतौ ॥४९॥
कर्तव्यौ कीलकौ काष्ठदन्तभृङ्गादिसम्भवौ ।
गजेन्द्रदन्तः श्रीखण्डश्रीपर्ण्यौ मेषशृङ्गिका ॥५०॥
शस्ताः पादुकयोः शाकक्षीरिणीखिरबिल्विकाः ॥५१½॥
इदमिह शयनानामासनानां च लक्ष्म
प्रकटितमनु दर्व्याः कङ्कतस्यापि सम्यक् ।
शुभमथ विपरीतं पादुकानां च विद्वान्
सकलमिति विदित्वा पूज्यतामेति लोके ॥५२॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समरांगणसूत्रधारापरनाम्नि
वास्तुशास्त्रे शयनासनलक्षण नाम अष्टचत्वरिंशोऽध्यायः ।

चतुर्थः पटलः

यन्त्र-विधानम्

१. यन्त्र-बीजाः
२. यन्त्र-प्रकाराः
३. यन्त्र-गुणाः
४. यन्त्र-विधाः
(अ) आमोद
(ब) सेवा-रक्षा
(स) वारि
(य) धारा
(र) दोला
(ल) विमानम्

यन्त्र-विधानम्

भ्राम्यद्दिनेशशशिमण्डलचक्रश(त्त?स्त)-
मेतज्जगत्त्रितययन्त्रमलक्ष्यमध्यम् ।
भूतानि बीजमखिलान्यपि सम्प्रकल्प्य
यः सन्ततं भ्रमयति स्मरजित् स वोऽव्यात् ॥ १॥
यन्त्राध्यायमथ ब्रूमो यथावत् प्रक्रमागम् ।
धर्मार्थकाममोक्षाणां यदेकमिह कारणम् ॥२॥
यदृच्छया प्रवृत्तानि भूतानि स्वेन वर्त्मना ।
नियम्यास्मिन् नयति यत् तद् यन्त्रमिति कीर्तितम् ॥३॥
स्वरसेन प्रवृत्तानि भूतानि स्वमनीषया ।
कृतं यस्माद् यमयति तद्वा यन्त्रमिति स्मृतम् ॥४॥
तस्य बीजं चतुर्धा स्यात् क्षितिरापोऽनलोऽनिलः ।
आश्रयत्वेन चैतेषां वियदप्युपयुज्यते ॥५॥
भिन्नः सूतश्च (कै?यै)रुक्तस्ते च सम्यङ् न जानते ।
प्रकृत्या पार्थिवः सूत(स्ना?स्त्र)यात् तत्र क्रिया भवेत् ॥६॥
पार्थिवत्वादयमतो न कदाचिद् विभिद्यते ।
द्रव्यत्वादग्निजत्वं हि यदस्य परिकल्प्यते ॥७॥
तदा विरोधो नैवास्य पावकेनोपपद्यते ।
गन्धाद् वह्नेर्विरोधाच्च स्थिता पार्थिवता बलात् ॥८॥
आत्मैव बीजं सर्वेषां प्रत्येकमपराण्यपि ।
एवं भेदा भवन्त्येषां भूयांसः सङ्करान्मिथः ॥९॥
स्वयंवाहकमेकं स्यात् सकृत्प्रेर्यं तथापरम् ।
अन्यदन्तरितं वाह्यं वाह्यमन्यत् त्वदूरतः ॥१०॥
स्वयंवाह्यमिहोत्कृष्टं हीनं स्यादितरत् त्रयम् ।
तेषु शंसन्ति दूरस्थमलक्ष्यं निकटस्थितम् ॥११॥
य(द्यु?दु)त्पन्नमलक्ष्यं यदेकं बहुषु साधकम् ।
तदन्यदपि शंसन्ति यस्माद् विस्मयकृन्नृणाम् ॥१२॥

एका स्वीया गतिश्चित्रे बाह्याऽन्या वाहकाश्रिता ।
अरघट्टाश्रिते कीटे दृश्यते द्वयमप्यदः ॥१३॥
इत्थं गतिद्वयवशाद् वैचित्र्यं कल्पयेत् स्वयम् ।
अलक्षता विचित्रत्वं यस्माद् यन्त्रेषु शस्यते ॥१४॥
अन्यत् स्यादन्तरा (त्रे?प्रे)यं द्वितीयं मध्यमं त्विदम् ।
द्वयत्रयादियोगेन चतुर्णामपि योगतः ॥१५॥
अंशांशिभावाद् भूतानां सङ्ख्यैषामतिरिच्यते ।
यः सम्यगेतज्जानाति स पुमान् भवति प्रियः ॥१६॥
प्रमदानां नृपाणां च प्रज्ञानां च मतस्य च ।
लाभं ख्यातिं च पूजां च यशो मानं धनानि च ॥१७॥
प्राप्नोति किं किं न पुमान् य इदं वेत्ति तत्त्वतः ।
गृहमेकं विलासानामाश्चर्यस्य परं पदम् ॥१८॥
रतेरावासभवनं विस्मयस्यैकमास्पदम् ।
यथावद् देवतादीनां रूपचेष्टादिदर्शनात् ॥१९॥
तास्तुष्यन्त्यथ तत्तुष्टिः पूर्वैर्धर्मः प्रकीर्तितः ।
नृपादितोषादथःस्यादर्थ कामः प्रतिष्ठितः ॥२०॥
वित्तंक्यादस्य निष्पत्तिर्मोक्षश्चास्मान्न दुर्लभः ।
पार्थिवं पार्थिवैर्बीजैः पार्थिवं जलजन्मभिः ॥२१॥
तदेव तेजोजनितैस्तदेव मरुदुद्भवैः ।
आप्यमाप्यैस्तथा बीजैरानलैरानिलैरपि ॥२२॥
वह्निजैश्च मरुज्जातैः पार्थिवैर्वारुणैरपि ।
मारुतं मारुतैराप्यैः पार्थिवैरानलैस्तथा ॥२३॥
वह्निजातेऽपि बीजं स्यात् सूतः सोऽपिच वा (न?नि) ले ।
पार्थिवानां भवेद् बीजमाप्यानामपि वा(रणे?रुणम्) ॥२४॥
इति बीजानि सर्वेषां कीर्तितान्यखिलान्यपि ।
कुड्यंकरणसूत्राणि भारगोलकपीडनम् ॥२५॥
लम्बनं लम्बकारे च चक्राणि विविधान्यपि ।
अयस्ताम्रं च तारं च त्रपु संवित्प्रमर्दने ॥२६॥
काष्ठं च चर्म वस्त्रं च स्वबीजेषु प्रयुज्यते ।
उर्वंकः कर्तरी यष्टिश्चक्रं भ्रमरकस्तथा ॥२७॥
भृङ्गावली च नाराचः स्वबीजान्यौर्वरे विदुः ।

ताप उत्तेजनं स्तोभः क्षोभश्च जलसङ्कुजः ॥२८॥
एवमाद्यग्निबीजानि पार्थिवस्य प्रचक्षते ।
धारा च जलभारश्च पयसो भ्रमणं तथा ॥२९॥
एवमादीनि भूजस्य जलजानि प्रचक्षते ।
यथोच्छ्रायो यथाधिक्यं यथा नीरन्ध्रतापि च ॥३०॥
अत्यन्त मूर्ध्वगामित्वं स्वबीजान्ययसस्तथा ।
मरुत् स्वभावजो गार्हपाहिकैश्च प्रतीप्सितः ॥३१॥
वृत्याद्यैर्वीजनाद्यैश्च गजकर्णादिभिः कृतः ।
(छा?षा) णितो गालितश्चायं बीजं भवति भूभवे ॥३२॥
काष्ठं (भृ?कृ) त्तिश्च लोहं च जलजे पार्थिवं भवेत् ।
अन्यदम्भस्तदप्यस्तु तिर्यगूर्ध्वमधस्तथा ॥३३॥
बीजं स्वकीयं भवति यन्त्रेषु जलजन्मसु ।
तापाद्यं पूर्वकथितं वह्निजं जलजे भवेत् ॥३४॥
सङ्गृहीतश्च वस्तश्च पूरितः प्रतिनोदितः ।
मरुद् बीजत्वमायाति यन्त्रेष जलजन्मसु ॥३५॥
वह्निजातेषु मृत्ताम्रलोहरुक्मादि तद्गृहे ।
पार्थिवं कथयन्तीह बीजं बीजविचक्षणाः ॥३६॥
वह्नेर्वह्निर्भवेद् बीजमाप आपस्तथा भवेत् ।
आर्द्रवृत्यादिभिः प्रोक्तैर्मरुद् गच्छति बीजताम् ॥३७॥
प्रत्येपकं च जनकं ग्राहकं प्रेरकं तथा ।
सङ्ग्राहकं च भूजातं बीजं स्यादनिलोद्भवैः ॥३८॥
प्रेरणं चाभिघातश्च विवर्तो भ्रमणं तथा ।
जलजं मारुतोत्थेषु बीजं स्यादिति सम्मतम् ॥३९॥
संगृहीतस्य तापाद्यानि पावकजन्मनि ।
प्रकीर्तितानि तान्येव भवन्ति पवनोद्भवैः ॥४०॥
प्रेरितः सङ्गृहीतश्च जनितश्च समीरणः ।
आत्मनो बीजतां गच्छत्येवमन्यत् प्रकल्पयेत् ॥ ४१॥
भूतमेकमिहोद्रिक्तमन्यद्धीनं ततोऽधिकम् ।
अन्यद्धीनतरं चान्यदेवंप्रायैर्विकल्पितैः ॥४२॥
नाना भेदा भवन्त्येषां कस्तान कार्त्स्न्येन वक्ष्यति ।

तिण्क्रिया मूः क्रिया त्वंशे शेषेषु सहजा त्रिषु ॥४३॥
अतः प्रायेण सा जन्या क्षितावेव प्रयत्नतः ।
साध्यस्य रूपवशतः सन्निवेशो यतो भवेत् ॥४४॥
यन्त्राणामाकृतिस्तेन निर्णेतुं नैव शक्यते ।
यथावद्बीजसंयोगः सौश्लिष्ट्यं श्लक्ष्णतापि च ॥४५॥
अलक्षता निर्वहणं लघुत्वं शब्दहीनता ।
शब्दे साध्ये तदाधिक्यमशैथिल्यमगाढता ॥४६॥
वहनीषु समस्तासु सौश्लिष्ट्यं चास्खलद्गति ।
यथाभीष्टार्थकारित्वं लयतालानुगामिता ॥४७॥
इष्टकालेऽर्थदर्शित्वं पुनः सम्यक्त्वसंवृतिः ।
अनुल्बणत्वं ताद्रूप्यं दार्ढ्यं मसृणता तथा ४८॥
चिरकालसहत्वं च यन्त्रस्यैते गुणाः स्मृताः ।
एकं बहूनि चलयेद् बहुभिश्चाल्यतेऽपरम् ॥४९॥
सुश्लिष्टत्वमलक्षत्वं यन्त्राणां परमो गुणः ।
अथ कर्माणि यन्त्राणां विचित्राणि यथाविधि ॥॥५०॥
नविस्तरान्नसङ्क्षेपात् साम्प्रतं संप्रचक्ष्महे ।
कस्यचित् सा क्रिया साध्या कालः कस्यापि कस्यचित् ॥५१॥
शब्दः कस्यापि चोच्छ्रायो रूपस्पर्शौ च कस्यचित् ।
क्रियास्तु कार्यस्य वशादनन्ताः परिकीर्तिताः ॥५२॥
तिर्यगूर्ध्वमधः पृष्ठे पुरतः पार्श्वयोरपि ।
गमनं सरणं पात इति भेदा क्रियोद्भवाः ॥५३॥
कालो मुहूर्तकाष्ठाद्यैर्भिन्नो भेदैरनेकधा ।
शब्दो विचित्रः सुखदो रतिकृद् भीषणस्तथा ॥५४॥
उच्छ्रायस्तु जलस्य स्यात् क्वचिद् भूजेऽपि शस्यते ।
गीतं नृत्यं च वाद्यं च पटहो वंश एव च ॥५५॥
वीणा च कांस्यतालश्च तुमिला करटापि च ।
यत्किञ्चिदन्यदप्यत्र वादित्रादि विभाव्यते ॥५६॥
समस्तमपि तद् यन्त्राज्जायते कल्पनावशात् ।
नृत्ये तु नाटकं चोक्षस्ताण्डवं लास्यमेव च ॥५७॥
राजमार्गश्च देशी च यन्त्रात सर्वं प्रसिध्यति ।

तथा जात्यनुगाश्चेष्टा विरुद्धा यास्तु जातितः ॥५८॥
ताः सर्वा अपि सिध्यन्ति सम्यग्यन्त्रस्य साधनात् ।
भूचराणां गतिर्व्योम्नि भूमौ व्योमचरागमः ॥५९॥
चेष्टितान्यपि मर्त्यानां तथा भूमिस्पृशामिव ।
जायन्ते यन्त्रनिर्माणाद् विविधानीप्सितानि च ॥६०॥
यथासुरा जिता देवैर्यथा निर्मथितोऽम्बुधिः ।
हिरण्यकशिपुर्दैत्यो नृसिंहेन हतो यथा ॥६१॥
धावनं हस्तियुद्धं च गजानामगडोऽपि च ।
नानाप्रका (र?रा) या चेष्टा नानाधारागृहाणि च ॥६२॥
दोलाकेल्यो विचित्राश्च तथा रतिगृहाणि च ।
चित्रा से (न?ना) च कुट्यश्च स्वयंवाहकसेवकाः ॥६३॥
सभाश्च विविधाकाराः सत्या मायाः प्रकल्पिताः ।
एवंप्रायाणि चान्यानि यन्त्रात् सिध्यन्ति कल्पनात् ॥६४॥
विधाय भूमिकाः पञ्च शय्या त्वादिभुवि स्थित ।
प्रतिप्रहरमन्यासु सर्पन्तो याति पञ्चमीम् ॥६५॥
एवंप्रायाणि चित्राणि सम्यक् सिध्यन्ति यन्त्रतः ।
क्रमेण त्रिशतावर्तं स्थाले स्थाले वन्ता भ्रमन्त्यसौ ॥६६॥
तन्मध्ये पुत्रिका क्लृप्ता प्रति नाडि प्रबोधयेत् ।
वह्नेश्च दर्शनं तोये वह्निमध्याज्जलोद्गतिः ॥६७॥
अवस्तुतोऽपि वस्तुत्वं वस्तुतोऽपि तथान्यथा ।
निः श्वासेन वियद् याति श्वासेनायाति मेदिनीम् ॥६८॥
क्षीरोदमध्यगा शय्या प्रतीष्टाधः फणाभृता ।
गोलश्च सू (ति?चि) विहितः सूर्यादीनां प्रदक्षिणम् ॥६९॥
परिभ्राम्यत्यहोरात्रं ग्रहाणां दर्शयन् गतिम् ।
गजादिरूपे रथिकरूपतां गमितः पुमान ॥७०॥
भ्रान्त्वा नाडिकया तस्या पर्यन्ते हन्ति (भो?यो)जनम् ।
दीपिकापुत्रिका क्लृप्ता क्षीणं क्षीणं प्रयच्छति ॥७१॥
दीपे तैलं प्रनृत्यन्ती तालगत्या प्रदक्षिणम् ।
यावत् प्रदीयते वारि तावत् पिबति सन्ततम् ॥७२॥
यन्त्रेण कल्पितो हस्ती न तद् गच्छत् प्रतीयते ।

शुकाद्याः पक्षिणः क्लृप्तास्तालस्यानुगमान्मुहुः ॥७३॥
जनस्य विस्मयकृतो नृत्यन्ति च पठन्ति च ।
पुत्रिका वा गजेन्द्रो वा तुरगो मर्कटोऽपि वा ॥७४॥
वलनैर्वर्तनैर्नृत्यंस्तालेन हरते मनः ।
येनैव वर्त्मना क्षेत्रं ध्रियते तेन तत्पयः ॥७५॥
यात्यायाति पुनस्तद्वद् गर्तात् पुष्करिणीष्वपि ।
फलके कानि (?) तिष्ठन्ति धावन्त्यनुमतानि च ॥७६॥
या (तां?तं) ददति युध्यन्ते निर्यान्त्यभ्रमतावृतम् ।
नृत्यन्ति गायन्ति तथा वंशादीन् वादयन्ति च ॥७७॥
निरुद्धमुक्तस्य वशान्मरुतो यन्त्रभङ्गिभिः ।
याश्चेष्टा दिव्यमानुष्यस्ता एवात्र न केवलम् ॥७८॥
दुष्करं यद्यदन्यच्च तत्तद् यन्त्रात् प्रसिध्यति ।
यन्त्राणां घटना नोक्ता गुप्त्यर्थं नाज्ञतावशात् ॥७९॥
तत्र हेतुरयं ज्ञेयो व्यक्ता नैते फलप्रदाः ।

कथितान्यत्र बीजानि यन्त्राणां घटना न यत् ॥८०॥
तस्माद् व्यक्तिकृतेष्वेषु न स्यात् स्वार्थो न कौतुकम् ।
वस्तुतः कथितं सर्वं बीजानामिह कीर्तनात् ॥८१॥
अभ्यूह्य स्वधिया प्राज्ञैर्यन्त्राणां कर्म यद् यथा ।
यन्त्राणि यानि दृष्टानि कीर्तितान्यत्र तान्यपि ॥८२॥

अन्यानि यस्मात् तान्यातो विज्ञेयान्युपदेशतः ।
एतत् स्वबुद्धयैवास्माभिः समग्रमपि कल्पितम् ॥८३॥

अग्रतश्च पुनर्ब्रूमः कथितं यत् पुरातनैः ।
बीजं चतुर्विधमिह प्रवदन्ति यन्त्रे-
ष्वम्भोग्निभूमिपवनैर्निहितैर्यथावत् ।
प्रत्येकतो बहुविधं हि विभागतः स्या-
न्मिश्रैर्गुणैः पुनरिदं गणनामपास्येत् ॥८४॥

किमेतस्मादन्यद् भवति भुवने चित्रमपरं
किमन्यद् वा तुष्ट्यं भवति किमु वा कौतुककरम् ।
किमन्यद् वा कीर्तेर्भवनमपरं कामसदनं
किमस्मात् पुण्यं वा किमिव च परीतापशमनम् ॥८५॥

एतेऽस्यर्थं प्रीतिदा बीजयोगाः संजायन्ते योजिताः सूत्रधारैः ।
भ्रान्त्या नान्यच्चित्रकृद् दारुक्लृप्तं चक्रं दोलाख्यं पुनः पञ्चमं तत्॥८६॥
पारम्पर्यं कौशलं ःोपदेशं शास्त्राभ्यासो वास्तुकर्मोद्यमो धीः ।
सामग्रीयं निर्मला यस्य सोऽस्मिन्श्च ण्येवं वेत्ति यन्त्राणि कर्तुम् ८७
चित्रयुक्तं ये गुणैः पञ्चरूपं जानन्त्येनं यन्त्रशास्त्राधिकारम् ।
ये वा कृत्स्नं योजयन्तेऽत्र सम्यक् तेषां कीर्तिर्द्यां भुवं चावृणोति ।८८।
अङ्गुलेन मितमङ्गुलपादेनोच्छ्रितं द्विपुटकं तनुवृतम् ।
श्रेयमृजुमध्यगरन्ध्रं श्लिष्टसन्धि दृढताम्रमयं तत् ॥८९॥
दारवेषु विहगेषु तदन्तः क्षिप्तमुद्गतसमीरवशेन ।
आतनोति विचलन्मृदुशब्दं शृण्वतां भवति चित्रकरं च ॥९०॥
सुश्लिष्टखण्डद्वितयेन कृत्वा सरन्ध्रमन्तर्मुरजानुकारम् ।
ग्रस्तं तथा कुण्डलयोर्युगेन मध्ये पुटं तस्य मृदु प्रवेश्यम् ॥९१॥
पूर्वोक्तयन्त्रं विधिनोदरेऽस्य क्षिप्तेऽथ शय्यातलसंस्थमेतत् ।
ध्वनिं ततः सञ्चलनादनङ्गक्रीडारसोल्लासकरं करोति ॥९२॥
अस्मिञ्छय्यातलविनिहिते मुञ्चति व्यक्तराग
चित्राञ्छब्दान् मृगशिशुदृशां या (न्ति? ति) भीत्येव मानः ।
किञ्चैतासां दयितमभितो निर्भरप्रेमभाजां
प्रौढिं गच्छन्त्यधिकमधिकं मन्मथक्रीडितानि ॥९३॥
पटहमुरजे वेणुः शङ्खो विपञ्च्यथ काहला
डमरुटिविले वाद्यातोद्यान्यमून्यखिलान्यपि ।
मधुरमधिकं यच्चित्रं च ध्वनिं विदधात्यलं
तदिह विधिना रुद्धोन्मुक्तानिलस्य विजृम्भितम् ॥९४॥
लघुदारुमयं महाविहङ्गं दृढसुश्लिष्टतनुं विधाय तस्य ।
उदरे रसयन्त्रमादधीत ज्वलनाधारमधोऽस्य चा(ति? ग्नि) पूर्णम्॥९५॥
तत्रारूढः पूरुषस्तस्य पक्षद्वन्द्वोच्चालप्रोज्झितेनानिलेन ।
सुप्तस्यान्तः पारदस्यास्य शक्त्या चि   कुर्वन्नम्बरे याति दूरम् ॥९६॥
इत्थमेव सुरमन्दिरतुल्यं सञ्चलत्यलघु दारुविमानम् ।
आदधीत विधिना चतुरोऽन्तस्तस्य पारदभृतान् दृढकुम्भान् ॥९७॥
अयः कपालाहितमन्दवह्निप्रतप्ततत्कुम्भभुवा गुणेन ।
व्योम्नो झगित्याभरणत्वमेति सन्तप्तगर्जद्रसराजशक्त्या ॥९८॥

वृत्तसन्धितमथायसयन्त्रं तद् विधाय रसपूरितमन्तः ।
उच्चदेशविनिधापिततप्तं सिंहनादमुरजं विदधाति ॥९९॥

स कोप्यस्य स्फारः स्फुरति नरसिंहस्य महिमा ।
पुरस्ताद् यस्यैता मदजलमुचोऽपि द्विपघटाः
मुहुः श्रुत्वा श्रुत्वा निनदमपि गम्भीरविषमं
पलायन्ते भीतास्त्वरितमवधूयाङ्कुशमपि ॥१००॥

दृग्ग्रीवालहस्तप्रकोष्ठबाहूरुहस्तशाखादि ।
सच्छिद्रं वपुरखिलं तत्सन्धिषु खण्डशो घटयेत् ॥१०१॥
श्लिष्टं कीलकविधिना दारुमयं सृष्टचर्मणा गुप्तम् ।
पुंसोऽथवा युवत्या रूपं कृत्वातिरमणीयम् ॥१०२॥

रन्ध्रगतैः प्रत्यङ्गं विधिना नाराचसङ्गतैः सूत्रैः ।
ग्रीवाचलनप्रसरणविकुञ्चनादीनि विदधाति ॥१०३॥
करग्रहणताम्बूलप्रदानजलसेचनप्र (माणा?णामा) दि ।

आदर्शप्रतिलोकनवीणावाद्यादि च करोति ॥१०४॥
एवमन्यदपि चेदृशमेतत् कर्म विस्मयविधायि विधत्ते ।
जृम्भितेन विधिना निजबुद्धेः कृष्टमुक्तगुणचक्रवशेन ॥१०५॥
पुंसो दारुजमुर्ध्वं रूपं कृत्वा निकेतनद्वारि ।
तत्करयोजितदण्डं निरुणद्धि प्रविशतां वर्त्म ॥१०६॥
खड्गहस्तमथ मुद्गरहस्तं कुन्तहस्तमथवा यदि तत स्यात् ।
तन्निहन्ति विशतो निशि चौरान् द्वारि संवृतमुखं प्रसभेन ॥१०७॥
ये चापाद्या ये शतघ्न्यादयोऽसिमुसृष्टग्रीवाद्याश्च दुर्गस्य गुप्त्यै ।
ये क्रीडाद्याः क्रीडनार्थं च राज्ञां सर्वेऽपि स्युर्योगतस्ते गुणानाम् ॥१०८॥
इदानीं प्रक्रमायातं वारियन्त्रं प्रचक्ष्महे ।
क्रीडार्थं कार्यसिद्ध्यै च चतुर्धा तद्गतिं विदुः ॥१०९॥
निम्नगं भवति द्रोणीदिशादूर्ध्वस्थिताज्जलम् ।
यत्र तत् पातयन्त्रं स्याद् वाटिकादिप्रयोजनम् ॥११०॥
उच्छ्रायसमपाताख्यं यत्रोर्ध्वा नाडिका पयः ।
जलाधारगुणान्मुञ्चेदधस्तात् समनाडि (का?कम्) ॥१११॥
यत्र [illegible]मोच्छ्रायं पतित्वोच्छ्रायतो जलम् ।
तिर्यग् गत्वा प्रयात्यूर्ध्वं सच्छिद्रस्तम्भयोगतः ॥११२॥

पतितश्चोच्छ्रायतस्तोयं तिर्यगूर्ध्वोर्ध्वमेत्यथ ।
सच्छिद्रस्तम्भयोगेन तत् स्यात् पातसमोच्छ्रयम् ॥११३॥

वाप्यां वापि च कूपे विधानतो दीर्घिकादिका विहिता ।
यत्रोर्ध्वमम्बु गमयति तदिहोच्छ्रयसंज्ञितं कथितम् ॥११४॥

दारुजमिभस्य रूपं यत् सलिलं पात्रसंस्थितं पिबति ।
तन्माहात्म्यं निगदितमेतस्योच्छ्रायतुल्यस्य ॥११५॥

सलिलं सुरङ्गदेशानीतं निम्नेन वर्त्मना दूरे ।
अद्भुतमम्भस्थानं तदिह समोच्छ्रायतः कुरुते ॥११६॥
धारागृहमेकं स्यात् प्रवर्षणाख्यं ततो द्वितीयं च ।
प्रणालं जलमग्नं नन्द्यावर्तं तथान्यदपि ॥११७॥
प्राकृतजनार्थमेतन्न विधेयं योग्यमेतदवनिभुजाम् ।
मङ्गल्यानां सदनं दिव्यमिदं तुष्टिपुष्टिकरम् ॥११८॥
सलिलाशयस्य सविधे कस्याप्याश्रित्य शोभनं देशम् ।
यन्त्रोत्सेधाद् द्विगुणा त्रिगुणा वा नाडिका कार्या ॥११९॥
जलनिर्वाहसहासावन्तर्मसृणा बहिश्च नीरन्ध्रा ।
निर्व्यूढाम्भसि तस्यां शुभमुहूर्ते गृहं कार्यम् ॥१२०॥
सर्वाभिरोषधीभिर्युक्तं सहिरण्यपूर्णकुम्भैश्च ।
सुविचित्रगन्धमाल्यं निनादितं ब्रह्मघोषेण ॥१२१॥
रत्नोद्भवैर्विचित्रैः स्तम्भैर्युक्तं हिरण्यघटितैर्वा ।
रजतोद्भवैः कदाचित् सुरदारुसमुद्भवैरथवा ॥१२२॥
श्रीखण्डोत्थैरथवा सालक्रमुकप्रशस्तवृक्षोत्थैः ।
शतसंख्यैर्द्वात्रिंशत्संख्यैर्यदि वापि षोडशभिः ॥१२३॥
अथवा चतुस्समन्वितविंशतिसङ्ख्यैर्दिनेशसङ्ख्यैर्वा ।
भूषितमतिरमणीयैश्चतुर्भिरपि वा विधातव्यम् ॥१२४॥
प्राग्ग्रीवैरतिचित्रैः शालैर्जालैर्विभूषितं विविधैः ।
वेदीभिः परिकरितं कपोतपालीभिरभिरामम् ॥१२५॥
रमणीयसालभञ्जिकमनेकविधयन्त्रशकुनिकृतशोभम् ।
मिथुनैश्च वानराणां जम्भकनिवहैश्च नैकविधैः ॥१२६॥
विद्याधरसिद्धभुजङ्गकिन्नरैश्चारणैश्च रमणीयम् ।
नत्याङ्गैः परम(ग?गु)णैः शिखण्डिभिर्मण्डितोद्देशम् ॥१२७॥

कल्पतरुभिर्विचित्रैश्चित्रलतावल्लिगुल्मसंछन्नम् ।
परपुष्टषट्पदालीमरालमालामनोहारि ॥१२८॥

प्रबहत्सकलस्रोतःसुश्लिष्टनिविष्टनाडिकं मध्ये ।
सच्छिद्रनाडिकयुतं नानाविधरूपरमणीयम् ॥१२९॥

सुश्लिष्टनाडिकाग्रे स्तम्भतुलाभित्तिसंश्रिते परितः ।
सम्यक् कृत्वा दृढतरविलेपनं वज्रलेपाद्यैः ॥१३०॥
लाक्षासर्जरसदृषन्मेषविषाणोत्थचूर्णसंमिश्रम् ।
अतसीकरञ्जतैलप्रविगाढो वज्रलेपः ॥१३१॥
दृढसन्धिबन्धहेतोः स तत्र देयो द्विशः कदाचिद् वा ।
शणवल्कश्लेष्मातकसिक्थकतैलैः प्रलेपश्च ॥१३२॥
उच्छ्रयन्त्रेणैतद् भ्रान्तजलेनाथ तटभितः कृत्वा ।
चित्रानुपातयुक्तं प्रदर्शयेन्नृपतये स्थपतिः ॥१३३॥
कार्याण्यस्मिन्करिणां मिथुनान्यभितोऽम्बुकेलियुक्तानि ।
अन्योन्यपुष्करोज्झितसीकरभयपिहितनयनानि ॥१३४॥
वर्षानुकृतं चास्मिन् प्रीतिमति प्रतिमतङ्गजो वीक्ष्य ।
दृक्कटमेहनहस्तैर्मदाभिवमुञ्चञ्जलं कार्यः ॥१३५॥
स्तनयोर्युगेन सृजती जलभारे तत्र कापि कार्या स्त्री ।
आनन्दाश्रुलवानिव सलिलकणान् पक्ष्मभिः काचित् ॥१३६॥
नाभिह्लदनदिकामिव विनिर्गतां कापि बिभ्रती धाराम् ।
काप्यङ्गुलीनखांशुभिरिव योषित् सिञ्चती कार्या ॥१३७॥
एवम्प्रायांश्चित्रान् स्वभावचेष्टान् बहूंश्च रमणीयान् ।
क्षोभान् विधाय कुर्यादाश्चर्यं नरपतेः स्थपतिः ॥१३८॥
मध्ये तस्य विधेयं सिंहासनमभलहेममणिघटितम् ।
तत्रासीदेन्नरपतिरवनिपतिः श्रीपतिर्देवः ॥१३९॥
स्नायान् कदाचिदस्मिन् मङ्गलगीतैर्विवर्धितानन्दः ।
वादित्रनाट्यनिपुणैर्निषेव्यमाणः सुरेन्द्र इव ॥१४०॥
य एतस्मिन् गाढग्लपितघनघर्मव्यतिकरे
शुचौ धाराधाम्नि स्फुटसलिलधारे नरपतिः ।
सुखेनास्ते पश्यन् विविधजलशिल्पानि स भवे-
न्न मर्त्यः किन्त्वेष क्षितिकृतनिवासः सुरपतिः ॥१४१॥

जलवकुलाष्टक-युक्तं पूर्ववदन्यद् गृहं समारचयेत् ।
वर्षद्धारानिकरैः प्रवर्षणाख्यां तदाप्नोति ॥१४२॥

प्रतिकुलमस्मिन् कार्या विच्यालङ्कारधारिणः पुरुषाः ।
विधिना त्रयः सुरूपाश्चत्वारः सप्त वा सुदृढाः ॥१४३॥

यन्त्रेण समोच्छ्रायेण तांश्चतुर्थेन वा ततः पुरुषान् ।
कृत्वा सवक्रनालानम्भोभिः पूरयेद् विमलैः ॥१४४॥

सलिलप्रवेशरन्ध्राण्यखिलानि पिधाय तत्र पुरुषाणाम् ।
अङ्गानि वारिमोक्षाण्यखिलान्यथ मोचयेत् तेषाम् ॥१४५॥
सलिलं सवक्रनालं द्वारप्रतिरोधमोचनैः पुरुषाः ।
मुञ्चन्ति स्वेच्छममी विचित्रपातेन चित्रकरम् ॥१४६॥
इत्थमिमान् वारिधरान् साम (स्य?स्या)द् द्व्यन्तरेण ... ।
त्र्यन्तरतो वा स्वेच्छं प्रवर्षयेदतिमहच्चित्रम् ॥१४७॥
इदं नानाकारं कुलभवनमाद्यं रतिपते-
र्निरुन्मच्चित्राणामनुकरणमेकं जलमुचाम् ।
पयः पोतैर्ग्रीष्मे रविकरपरीतापशमनं
न केषामत्यर्थं भवति नयनानन्दजननम् ॥१४८॥
एकेनाथ चतुर्भिः स्तम्भैरष्टभिरथार्कसंख्यैर्वा ।
षोडशभिर्वा कुर्यान्मनोहरं गृहमिह द्वितलम् ॥१४९॥
भद्रं युतं चतुर्भिश्चतुरश्रं सर्वभित्तिसंयुक्तम् ।
ईलीतोरणयुक्तं कर्तव्यं पुष्पकाकारम् ॥१५०॥
तस्योपरि मध्यगता प्राङ्गणवापी दृढा विधातव्या ।
शतपत्रविहितभूषा तन्मध्ये कर्णिका कार्या ॥१५१॥
तत्कोणेषु चतुर्ष्वपि रमणीया दारुदारिकाः कार्याः ।
मध्याम्बुजनिहितदृशः सालङ्काराः सभृङ्गाराः ॥१५२॥
पूर्वोक्तयन्त्रयोगात् पद्मासीने वसुन्धराधिपतौ ।
भृङ्गारामलवारिभिरङ्गणवापीं क्रियाच्च ततः ॥१५३॥
तामिति भृत्वा वापीं तत्सलिलं तदनुपट्टगर्भगतम् ।
छायास्तु गन्धरोध्रोच्चलति रोहति (?) सर्वतो नियतम् ॥१५४॥
मुखपट्टसमुत्कीर्णैः रूपैश्चित्रैर्मनोरमैरखिलैः ।
दङ्क्ं वारि विमुञ्चति नासास्यश्रवणनेत्राद्यैः ॥१५५॥

प्रणालाख्यं धाराभवनमिदमत्यद्भुततरं
स्थितिं धत्तो यस्य क्षितिपतिलकस्याङ्गणभुवि ।
करोत्येतद् वेत्थं स्थपतिरपि बुद्ध्या चतुरया
जगत्येतौ द्वावप्यधिकमहनीयौ कृतधियाम् ॥१५६॥
चतुरश्रातिगभीरा वापी कार्या मनोरमा सुदृढा ।
गर्भगतं गृहमस्याः कर्तव्यं लिप्तसन्धि ततः ॥१५७॥
विहितप्रवेशनिर्गति सुरङ्गयाधो निवेशितद्वारम् ॥
विदधीत चारुरूपं प्रवर्षकैर्व्याप्तमुपरिष्टात् ॥१५८॥
चित्राध्यायोदितवर्त्मना ततोऽलङ्कृतं च चित्रेण ।
तस्य विधेयं मध्यं सलिलाधिपवाससंकाशम् ॥१५९॥
ऊर्ध्वविनिर्गमिताब्जैर्नालैस्तत्पट्टकन्दकोद्भूतैः ।
सच्छिद्रकर्णिकागतदिनकरकरनिर्मितोद्योतम् ॥१६०॥
आपूरयेत ततोऽनु च पाताम्बुभिरमलकमलपर्यन्तम् ।
विधिनामुनैव सम्यक् प्रविधाय मनोरमं भवनम् ॥१६१॥
नानारूपकयुक्त्या (उ? क्यु) परिचततमङ्गतोरणद्वारम् ।
शालाभिरायताभिश्चतसृष्वपि दिक्षु कृतशोभम् ॥१६२॥
कृत्रिमशफरीमकरीपक्षिभिरपि चाम्बुसम्भवैर्युक्ताम् ।
कुर्यादम्भोजवतीं वापीमाहार्ययोगेन ॥१६३॥
सामन्तमुख्यपुरुषा राजाज्ञालब्धसंश्रयास्तत्र ।
परराष्ट्रागतदूतास्तिष्ठेयुर्निहितमिह निभृताः ॥१६४॥
अथ स यथाविधि सलिलक्रीडां पूर्वोक्तमार्गरूपाणाम् ।
दृष्ट्वा मुदितः कुर्यात् पर्यङ्कारोहणं नृपतिः ॥१६५॥
तत्र स्थितस्य नृपतेः परिवारितस्य
वाराङ्गनाभिरभितो जलमग्नधाम्नि ।
पातालसद्मनि यथा भुजगेश्वरस्य
निस्सीमसम्भृतरति भवति प्रमोदः ॥१६६॥
पूर्वोक्तवापिकायां मध्ये स्तम्भैश्चतुर्भिरुपरचितम् ।
मुक्ताप्रवालयुक्तं पुष्पकमथ कारयेल्ललटभस् ॥१६७॥
वापीं परितः पुष्पकमापूर्य सुनिर्गमाभिरथ सुदृढम् ।
गर्भस्वस्तिकभित्तिभिरुपहितशोभं समन्ततः कुर्यात् ॥१६८॥
पूर्वोक्तवारियोगात् पूर्णामाकर्णतो विधाय ताम् ।

जलकेलिषु सोत्कण्ठो महीपतिः पुष्पकं यायात् ॥१६९॥
कुर्वीत नर्मसचिवैर्विलासिनीभिश्च सार्धमवनिपतिः।
तद्भित्त्यन्तरवर्ती निमज्जनोन्मज्जनैः क्रीडाम् ॥१७०॥
एकत्र मग्नैरपरत्र वृष्टैरन्यत्र हत्वा सलिलेन नष्टैः।
क्रीडत्यलं केलिकरैः सहायैर्नृपः सुखं मज्जनपुष्करिण्याम् ॥१७१॥
वापीतलस्थितमथ त्रपयावनम्रमाच्छादितस्तनभरं करपल्लवेन।
गाढावसक्तवसनं जलरोधमुक्तावालोकते प्रणयिनीजनमत्र धन्यः॥१७२॥
रथदोलादिविधानं वारवमभिवध्महे वयं सम्यक्।
यन्त्रभ्रमणककर्म प्रकीर्तितं पंचमं यत् तत् ॥१७३॥
तत्र वसन्तः प्रथमो मदननिवासो वसन्ततिलकश्च।
विभ्रमकस्त्रिपुराख्यः पञ्चैते दोलकाः कथिताः ॥१७४॥

निखनेच्चतुरः स्तम्भान् समैकसूत्रोपगान् ऋजून् सुदृढान्।
सदृशान्तरान् धरित्रीवशतः सुश्लि(श्ल?ष्ट) पीठगतान् ॥१७५॥
प्रासादस्योक्तदिशि प्रविदध्याद् विरचिताष्टकरदघ्र्यम्।
भूमिगृहं रमणीयं तदर्धतो विहितगाम्भीर्यम् ॥१७६॥

तद्गर्भतले स्तम्भो लोहमयाधारसंस्थितः कार्यः।
भ्रमसहितः पीठयुतो प्रस्तश्चच्छादकतुलाभिः ॥१७७॥
संस्थाप्योपरि पीठस्य कुम्भिकामतिदृढां विभक्तां च।
धनुरुच्छ्रितैस्ततोऽमूमष्टभिरावेष्टयेद् भद्रैः ॥१७८॥
स्वेच्छमथ भूमिकोच्छ्रयमस्योर्ध्वे कल्पयेन्मितान्तमृजुम्।
निदधीत वेष्टनोर्ध्वे पट्टयुतं स्तम्भशीर्षं च ॥१७९॥
हीरग्रह(ण?) पर्यन्तं मदला गजशीर्षिका विधातव्या।
सुदृढा प्रयत्नरचिता मनोभिरामा यथाशोभम् ॥१८०॥
पट्टस्योपरि कार्या चतुष्किका क्षेत्रमानतोऽभीष्टात्।
तस्यामुपरि विधेयस्तलबन्धो वृत्तरन्यासः ॥१८१॥
स्तम्भैर्द्वादशभिरथ क्षेत्रे युक्त्या समुच्छ्रितैर्भव्यैः।
रूपवतीकोणस्थितिरधिका भूः प्रथमिका कार्या ॥१८२॥
मध्ये भ्रमश्च तस्या गर्भस्तम्भप्रतिष्ठितः कार्यः।
क्षेत्रप्रमाणवशतस्तां पश्चाच्छादयेत् पट्टैः ॥१८३॥
रथिकाशिखाग्रकेषु च फलका (म?व) रणस्य तद्वदुपरिष्टात्।
भ्रमचक्राणि न्यस्येन्मध्ये स्तम्भे च पञ्चैव ॥१८४॥

अत उपरि यथाशोभं हि भूमिका पुष्पकाकृतिः कार्या ।
मध्यस्तम्भाधारा कृतकलशविभूषणा शिरसि ॥१८५॥
स्तम्भेऽ (ब?च) स्ताद् भ्रमिते भृशं भ्रमत्यर्धभूमिका तत्र ।
रथिकाभ्रमरयुक्ता परस्परं चक्रयन्त्रेण । १८६॥
वसन्तरथिकाभ्रमे समधिरूढवाराङ्गना-
परिभ्रमणसम्भृताभ्यधिकविभ्रमं भूपतिः ।
करोति नयनोत्स (वस्त्रि?वं त्रि) दशधाम्नि यत्कीर्तनं
वसन्तसमये भवत्यमलकीर्तिधामैव सः ॥१८७॥
आरोप्य स्थिरमेकं स्तम्भं भूमीगृहाविरहितमथ ।
हस्तचतुष्कोच्छ्राया कार्योपरि भूमिका चास्य ॥१८८॥
मध्ये भ्रमरकयुक्तं शेषं पूर्ववदिहाचरेदखिलम् ।
पुष्पकमपि च स्तम्भे शिथिलं कलशोच्छ्रितं कुर्यात् ॥१८९॥
तस्योपरि च ग्रीवा चतुरासनसंयुता विधातव्या ।
घण्टास्तम्भौ कार्यौ स्तम्भेन महाबलौ तत्र ॥१९०॥
एवं पुष्पकभूमिकान्तरतलस्थायी निगूढो जनो
यावद् भ्रामकयन्त्रचक्रनिकरं सम्यक् क्रमाच्चालयेत् ।
तावत् ता रथिकासना मृगदृशस्तत्र स्थिताः पुष्पके
कामावासकुतूहलार्पितदृशो भ्राम्यन्ति सर्वा अपि ॥१९१॥
अथ कोणगतान् स्तम्भांश्चतुरो विनिवेशयेद् ऋजून् सुदृढान्
सुश्लिष्टपीठसंस्थान् समान्तरान् मेदिनीवशतः ॥१९२॥
तेषामुपरि (लता?तला) न्तरसंयुक्ता भूमिका विधातव्या ।
रथिकास्तत्र चतस्रो जायन्ते पूर्ववद् दिक्स्था ॥१९३॥
तदुपरि तथार्धभूमिः कार्या सुश्लिष्टदारुसन्धाना ।
मध्यभ्रमरकयुक्ता सरूपका मतवारणयुता च ॥१९४॥
नानाविधकर्मवती वसन्ततो बाह्यरेखा स्यात् ।
अन्योन्ययन्त्रपरिघट्टनदोल्यमान-
निश्शेषचक्ररथिकाभ्रमराभिरामम् ।
दृष्ट्वा वसन्ततिलकं सुरमन्दिराणां ।
भूषायमाणमुपयाति न विस्म (यत्वं?यं कः) ॥१९५॥

इह किञ्चिदर्धं मातृकासु गलितं भाति ।

प्रविधाय रंगभूमिं प्रथमां शास्त्रान्तराधरस्थार्वे (?) ।
चतुरश्रा रूपवती सचतुर्भद्रा विधेया भूः ॥१९६॥
प्रतिकोणभाग (त?ता) स्या भद्रे षु भवन्ति सर्वता भ्रमराः ।
प्रत उपरिष्टाद् भूम्या भ्रमराश्चाष्टासनाः कार्या ॥१९७॥
रेखाः शुद्धाः कार्या बहिरन्तश्चित्रिताश्चान्याः ।
पीठेषु मध्य (ग?सं) स्थास्ततोऽपरा भूमिकाः कार्याः ॥१९८॥
पीठस्य मध्यसंस्थैरन्योन्याराालियोजितैश्चक्रैः ।
सर्वे वेगाद् भ्राम्यन्ति सान्त (ना?रा) विभ्रमे भ्रमराः ॥१९९॥
दोलासनो विहितवारवधू (कृ?मृ) तातिचित्रेण यस्त्रिदशधामसु विभ्रमेण ।
पृथ्वीपतिर्मु दमुपैति समुल्लसन्ती
कीर्तिर्न माति भुवनत्रितयेऽपि तस्य ॥२००॥
चतुरश्रमथ क्षेत्रं कृत्वांशैर्भाजितं ततोऽष्टभिः ।
कोणैः शेषैस्तस्मिश्चतुरश्रं कल्पयेद् भद्रम् ॥२०१॥
तद्द्विगुणमूर्ध्वमेतस्य भूमिकाभागसंख्या कार्यम् ।
तत्राद्यंशचतुष्केण भूमिका स्यात् समुच्छ्रयतः ॥२०२॥
तत्राष्टषट्चतुर्भागवर्जिता भूमिका उपर्युपरि ।
क्रमशो भवन्त्यथैवं ताः स्युस्तिस्रोऽर्धसंयुक्ताः ॥२०३॥
शेषांशोच्छ्रययुक्ता घण्टा चतुरश्रकायता कार्या ।
त्रिचतुर्भूम्यौ कार्ये सषट्चतुर्भागविस्तारे ॥२०४॥
रङ्गः स्यादाद्यभुवि द्वितीयभुवि कोणगास्तथा रथिकाः ।
स्युर्भद्राकृतियुक्ता दोला अपि तत्र रमणीयाः ॥२०५॥
रथिकास्तृतीयभूमौ कार्या भद्रे षु चातिरमणीयाः ।
कोणेष्वथासनान्यर्धवास्तुकेऽपि भ्रमः कार्यः ॥२०६॥
दोलारथिके चतुरासने भ्रमोऽष्टासनो भवेत् तत्र ।
आसनमिह तत् कथितं युवतेः स्थानं यदेकं स्यात् ॥२०७॥
निखिलान्यपि भ्रमणसंमुखं तानि बिभ्रति भ्रमणम् (?) ।
यत्रासनानि स इह भ्रम इत्युक्तोऽपराधिका (?) ॥२०८॥
यष्टेरूर्ध्वमधस्ताद् भ्रमस्य चक्रं (नि) योजयेदेकम् ।
लघुचक्राणि च तद्वन्नियोजयेदासनेष्वत्र ॥२०९॥

लघुचक्रारकवृत्त संलग्नाः कीलका दृढाः कार्याः ।
तुल्यान्तराः समस्ताः प्रलघु (क) चक्रारवृन्तगताः ॥२१०॥
रथिकाशिखाग्रचक्रं भ्रमचक्रारक(वि?) नियोजितं कार्यम् ।
यष्टिचतुष्टयमस्मिंस्मिस्तिर्यक् चक्रद्वयोपेतम् ॥२११॥
पुनः द्वितीयभूमेस्तृतीयभूमेरथान्तरं कुर्यात् ।
नियतं रथिकायष्टिभ्रमसंलग्नानि यन्त्राणि ॥२१२॥
आसनाधारयष्टीनां रथिकाचक्रयोजितान् ।
अधः समान्तरान् कुर्याच्चतुरः परिवर्तकान् ॥२१३॥
त(द्व)द् द्वितीयभूमीदोलागर्भे समान्तरे यष्टी ।
लग्ने तथैकचक्रे याम्योत्तरचक्रयोर्न्यस्येत् ॥२१४॥
तद्वदधो भूकोणगरथिकान्तूडाग्रचक्रसंसक्ताः ।
यष्टीस्ततश्चतस्त्रो द्विचक्रका इतरचक्रयोर्न्यस्येत् ॥२१५॥
प्रान्तचक्रद्वये कोणरथिकाचक्रयोजिता ।
दोलागर्भगता यष्टिस्तिर्यक् कार्यापरापरा ॥२१६॥
पूर्वे भद्रे द्वारं कुर्यात् सोपानराजितमधस्तात् ।
गर्भात् पश्चिमभागे निवेशयेद् देवतादोलाम् ॥२१७॥
अन्योन्यं चक्रभ्रममिच्छामुक्ति विधानतः सम्यक् ।
ज्ञात्वा प्रयोजनीयं शीघ्रवहं मन्दवहनं वा ॥२१८॥
एष समासेन यथा भ्रममार्गः कीर्तितः स्फुटोऽस्माभिः ।
अन्येष्वपि कर्तव्यः सम्यग् भ्रमहेतवे तद्वत् ॥२१९॥
स्तम्भादिद्रव्याणां विन्यासैः कल्पितं दृढैः श्लक्ष्णैः ।
सुश्लिष्टसन्धिबन्धं धृतं तथा दीर्घमुख्यधरैः ॥२२०॥
परिवारितमथ तिलकैः समन्ततः सिंहकर्णसंयुक्तम् ।
त्रिपुरं सम्यक् कुर्याद् विचित्ररूपं (स्व)कैश्चित्रैः ॥२२१॥
बुद्ध्या क्लृप्तं पूर्वयन्त्रैश्च युक्तं यन्त्राध्यायं वेत्ति यः सम्यगेतम् ।
प्राप्नोत्यर्थान् वाञ्छितान् कीर्तियुक्तान् स क्ष्मापालैरन्वहं पूज्यते च ।२२२।
एतद् द्वादशराजचक्रमखिलं क्ष्मापालचूडामणे-
र्दोः स्तम्भप्रतिबद्धवृत्ति परितो यस्येच्छया भ्राम्यति ।
स श्रीमान् भुवनैकरामनृपतिर्देवो व्यधत्त द्रुतं
यन्त्राध्यायमिमं स्वबुद्धिरचितैर्यन्त्रप्रपञ्चैः सह ॥२२३॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समरांगणसूत्रधारापरनाम्नि वास्तुशास्त्रे यन्त्रविधानं नामैकोनपञ्चाशोऽध्यायः ।

पंचमः पटलः

चित्र-लक्षणम

१. चित्र-प्रशंसा
२. चित्रोद्देशाः—चित्र-विषयाः चित्राङ्गाश्च
३. चित्र-भूमि-बन्धनम्
४. चित्र-भूमि-बन्धनोपन्यासायाय वर्तिका-निर्माणं बन्धन-क्रमश्च
५. आलेख्यकर्मणि विलेखा-लेखनी-कूचकादि-निर्माणम्
६. चित्र-कर्मणि मानादि-विधानं-चित्रमानोत्पत्तिश्च, अण्डक-प्रमाणं देहादि-प्रमाणञ्च ।
७. चित्र-रसाः चित्र-रस-दृष्टयश्च ।

चित्रोद्देश-लक्षणम्

अथ प्रपञ्च्यतेऽस्माभिर्विन्यासश्चित्रकर्मणः ।
चित्रं हि सर्वशिल्पानां मुखं लोकस्य च प्रियम् ॥१॥
पट्टे पटे वा कुड्ये वा यथा चित्रस्य सम्भवः ।
वर्तयः कृतबन्धाश्च लेखामानं यथा भवेत् ॥२॥
वर्णव्यतिक्रमो यादृग् यादृशो वर्तनाक्रमः ।
मानोन्मानविधिश्चैव नवस्थान विधिस्तथा ॥३॥
हस्तानां यश्च विन्यासो (लक्षणनात्रसंशय?) ।
दिव्यानां मानुषाणां च दिव्यामानुषजन्मनाम् ॥४॥
गणरक्षःकिन्नराणां कुब्जवामनयोषिताम् ।
विकल्पाकृतिमानानि रूपसंस्थानमेव च ॥५॥
वृक्षगुल्मलतावल्लीवीरुधां पावकर्मणाम् ।
शूराणां दुर्विधानां च धनिनां पृथिवी (क्षि?भृ) ताम् ॥६॥
ब्राह्मणानां विशां शूद्रजातीनाम् क्रूरकर्मणाम् ।
मानिनामथ रङ्गोपजीविनां चेह कथ्यते ॥७॥
रूपलक्षणनेपथ्य सतीनां राजयोषिताम् ।
दासीप्रव्रजितारण्डा (यातिवल्लीषु लक्षण ॥८॥
कन्यानामसंकाराणां च विद्याना?) गजवाजिनाम् ।
मकरव्यालसिंहानां तथा यज्ञोपयोगिनाम् ॥९॥
दिवा रात्रिविभागस्य ऋतूनां चापि लक्षणम् ।
(अत्र योज्यं याप्यंश्च कथं भवति?) ॥१०॥
प्रविभागस्य देवानां रेखाणां चापि लक्षणम् ।
लक्षणं पञ्चभूतानां तेषामारम्भ एव च ॥११॥
वृकादीनां विहङ्गानां सर्वेषां जलवासिनाम् ।
चित्रन्यासविधानस्य ब्रूमः सम्प्रति लक्षणम् ॥१२॥

(कर्मण कर्मा करमे?) यस्माच्चित्रकर्मणि वर्तते ।
तस्याङ्गान्यभिधीयन्ते तेन सर्वाणि विस्तरात् ॥१३॥
वर्तिका प्रथमं तेषां द्वितीयं भूमिबन्धनम् ।
लेख्यं तृतीयं स्याद् रेखाकर्माणि (वर्ततेमिह लक्षणम्?) ॥
पञ्चमं वर्णकर्म स्यात् षष्ठ स्याद् वर्तनाक्रमः ।
सप्तमं (लेखनं लेखकरणं ?) तथाष्टमम् ॥१५॥
सङ्ग्रहोऽयमिति चित्रकर्मणः
सूच्यते स्म तदनुक्रमेण यः ।
भावयेन्न खलु मोहमेत्यसौ
चित्रकर्मणि कृती च जायते ॥१६॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समराङ्गणसूत्रधारनाम्नि वास्तुशास्त्रे
चित्रोद्देशो नाम
पञ्चाशोऽध्यायः

भूमिबन्ध-लक्षणम्

इदानीं वर्तिकालक्ष्म भूमिबन्धश्च कथ्यते ।
गुल्मान्तरे शुभे क्षेत्रे पद्मिन्यां सरितस्तटे ॥१॥
पार्वतानां च कक्षेषु वापिकाननान्तरे ।
भौमा लवणपिण्डाः स्युर्मूलेषु च महीरुहाम् ॥२॥
क्षेत्रेष्वेतेषु या जाताः स्थिराः श्लक्ष्णाश्च पाण्डराः ।
ग्राह्या (मृद्वावसासेव्वा?) विज्ञेया कटु शर्करा ॥३॥
क्षेत्राणामानुपूर्व्येण मृत्तिका कथिता शुभा ।
पेषयेत् कुट्टयित्वा तां ततः कल्कं समाचरेत ॥४॥
शालिभक्तस्य दातव्यस्तत्र भागो यथोचितः ।
ग्रीष्मतौं सप्तमं भागं शीतकाले च पञ्चमम् ॥५॥
षष्ठं शरदि वर्षासु चतुर्थं भागमानयेत् ।
वर्तिकाबन्धनार्थाय दार्ढ्यमायान्ति तेन ताः ॥६॥
(अग्राया शालिचक्राभा यवं यव्यां सुखगृहम् ।
कुकुंटाराग्रसदृशो?) कर्मभागविकल्पतः ॥७॥
शिक्षाकालेऽङ्गुलद्वन्द्वं प्रमाणेन विधीयते ।
कुथरेखासु शस्यन्ते वर्तिका त्र्यङ्गुलोन्मिताः ॥८॥
पटारेखासु कुर्वीत मानेन चतुरङ्गुलाः ।
इदानीमभिधास्यामो वसुधाबन्धनक्रियाम् ॥९॥
पक्षिका चैव कूटाक्ष + + + पट एव च ।
तस्य तस्य (किभान?) भूमिबन्धो निगद्यते ॥१०॥
पुष्यनक्षत्रवारेषु माङ्गल्यदिवसेषु च ।
कृतोपवासो भक्त्या च कर्ता भर्ताथ शिक्षकः ॥११॥
अनेकवर्णैः कुसुमैर्गन्धैः (न कृपापाः?) ।
नानाधूपैः सुरभिभिरर्चयित्वारभेत ताम् ॥१२॥

[नवसूत्रातुलपृष्ठस्तितजलेन समं समम् ।
नवरबामात्मद्दृशं वृक्तनभविद्वातयपराक्रियः ।।१३।।
लिङ्गसूत्रविनीक्षेतानिकटं सहतं नवः ।
अनुत्ततमनिसमं च कुर्याद् यावत् क्षितौ समम् ।।१४।।
सुस्थितं जलवक्षायं?] सम्यगालोक्य धीमता ।
कृत्वा भूमिक्रियामेतां पश्चाद् बन्धनमाचरेत् ।।१५।।
(लुचिमलांस्तिस्व?) व्रीहितण्डुलसन्निभाम् ।
संगृ (स्य? ह्य) तीर्थमथवा पिष्ट्वा कल्कं समाचरेत् ।।१६।।
तेन पिण्डं प्रकुर्वीत शोषयेच्च तमातपे ।
श्रपयेत् कल्कयेद् येन (व्यासाव्यषव्यस्तुया?) ।।१७।।
एवमेव (चतुष्कोन्ता?) सप्त वारान् प्रघर्षयेत् ।
हस्तेन संमृशेत् पश्चाद् यथा (लोनं?) च जायते ।।१८।।
अथवा शिक्षिकाभूमौ खरबन्धनमाचरेत् ।
पूर्वोदितस्य कल्कस्य निर्यासे बन्धनं क्षिपेत् ।।१९।।
पञ्चभागप्रमाणेन ग्रीष्मकालेषु शस्यते ।
शरदंशत्रयं सार्धं त्रीनंशा (समागमम्?) ।।२०।।
वर्षाकाले हि भागेन प्रदद्यादिति निश्चयः ।
पञ्चभागप्रमाणेन ग्रीष्मसं + + + + + ।।२१।।
बन्धनं च प्रकुर्वीत पूर्वोक्तविधिना क्षितौ ।
(लो?ले) पयेद् रोमकूर्चेण शुष्कां शुष्कामनुक्रमात् ।।२२।।
तोयेन हस्त (क्वचि?) प्रदातव्यो विचक्षणैः ।
विधिनैवं कृतं श्रेष्ठं शिक्षिकाभूमिबन्धनम् ।।२३।।
बन्धनं कुड्यभूमेश्च यथावत् कथ्यतेऽधुना ।
स्नुहीवास्तुककूश्माण्डकुट्टालीनामुपाहरेत् ।।२४।।
क्षीरमन्यतमस्यापामार्गस्येभ्रुरस्य च ।
(तेषाणां वागसूत्रे?) सप्तरात्रं निधापयेत ।।२५।।
शिंशपासननिम्बानां त्रिफलाव्याधिघातयोः ।
स (मो?) मा हरेद् यथालाभं (कथया?) कुटजस्य च ।।२६।।
कषाय (का? क्षा) रयुक्तेन सामुद्रलवणेन च ।
पूर्वं कुड्यं समं कृत्वा कषायैः परिषेचयेत् ।।२७।।

बिवक (ण?णां?) मृदमादाय स्थूलपाषाणवर्जिता (म्)।
(मानुषां?) स्ताद्द्विगुणान् न्यस्य क्षोदयेद् वालुकामृदाम् ॥२८॥
ककुभस्य रसं दद्यान्माषाणां शाल्मलेरपि।
श्रीफलानां रसं तद्वद् दद्यात् कालानुरूपतः ॥२६॥
पूर्वकालानुसारेण यत् प्रोक्तं बन्धनं क्षितेः।
तत् सर्वं सिकतायुक्तं कृत्वैकत्र नवं बुधः ॥३०॥
कुड्यमालेपयेत् पूर्वं हस्तिचर्मप्रमाणतः।
(विशेषां व्याथ प्रतिक्षिपेत् तोयं कुर्यादशसन्निभाम्?) ॥३१॥
विशुद्धं विमलं स्निग्धं पाण्डुरं मृदुलं स्फुटम्।
पूर्वोदितां समादाय विधिवत् कटशर्कराम् ॥३२॥
तः कुट्टयित्वा घृष्ट्वा च कल्कं कुर्याद् विचक्षणः।
पू र्वोक्तभक्तभागं च निर्यासांश्च प्रदापयेत् ॥३३॥
(विव्वङ्क) यदिवा दद्यात् कटशर्करया समम्।
त्रीन् वारा (न्) लेपयेत् कुड्यं पूर्वोक्तेन विचक्षणः ॥३४॥
हलेन हस्तमालिप्य प्रदद्यात् कटशर्कराम्।
जायते विधिनानेन कुड्यबन्धनमुत्तमम् ॥३५॥
साम्प्रतं कथयिष्यामः पट्टभूमिनिबन्धनम्।
बिम्बाबीजानि संग्रह्य त्यक्त्वा तेषां मलं बुधः ॥३६॥
एवं विशोध्य निष्पावान् यदि वान्यशालितण्डुलान्।
तेषामन्यतमं श्लक्ष्णं पिष्ट्वा पात्रे विपाचयेत् ॥३७॥
पट्टमालिप्य वन्धेन पूर्वोक्त विधिमाचरेत्।
पूर्वोक्तनिर्यासयुतां विधाय कटशर्कर.म् ॥३८॥
तोयेन तां द्रवीकृत्य पटमालेखयेत् तथा।
अनेन विधिना बन्धश्चित्रकर्मणि शस्यते ॥३६॥
विधिनान्येन वा कुर्यात् पट्टानाम् भूमिबन्धनम्।
(प्राग्यद्यामिकवालपङ्कनिर्यास?) समन्विताम् ॥४०॥
निर्याससंयुतां दद्यात् त्रिस्ततः कटशर्कराम्।
पट्टानाम् भूमिबन्धोऽयं विक्षेप्तव्यः प्रयत्नतः ॥४१॥

(गोमयेन कटंपेने शेस्तवनन्तरम् ?)
कटशर्करया युक्तं वारांस्त्रीन् कूर्चकेन च ॥४२॥
यथा पट्टे तथैव स्याद् भूमिबन्धः पटेऽपि सः ॥४३॥
इति निगदितमेवं लक्षणं वर्तिकाना-
(मिहकपवकुड्यक्ष्मानिविविविधेश्च?) ।
इदमखिलमवैति (प?ग्र)न्यतो योऽर्थतश्च
(प्रतिवति स विधातुर्विभ्रमस्यास्य योगात् ?) ॥४४॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समराङ्गणसूत्रधारनाम्नि वास्तुशास्त्रे

भूमिबन्धो नाम

एकपञ्चाशोऽध्यायः

लेप्यकर्मादिक-लक्षणम्

लेप्यकर्म समृल्लक्ष्म लेखालक्ष्म च कथ्यते ।
वापीकूपतटाकानि पद्मिन्यो दीर्घिकास्तथा ॥१॥
वृक्षमूलं नदीतीरं गुल्ममध्यं तथैव च ।
मृत्तिकानामिति क्षेत्राण्युक्तान्येतानि तत्त्वतः ॥२॥
तासां वर्णः सिताक्षौद्रसन्निभो गौर एव च ।
कपिलश्चेति ते स्निग्धाः शस्ता विप्रादिषु क्रमात् ॥३॥
(इन्द्रांशी?) मृत्तिका ग्राह्या स्थूलपाषाणवर्जिता ।
शाल्मलीमाषककुभमधूकत्रिफलोद्भवम् ॥४॥
रसं विनिक्षिपेत् तस्यां प्रक्षिप्य सिकतामपि ।
क्रमुकं (वनका?) बिल्वे सटालोमानि वाजिनः ॥५॥
गवां रोमाणि वा दद्यान्नालिकेरस्य वल्कलम् ।
मृदा संयोज्य मृद्‌तीयाद् वस्राद् वा द्विगुणांस्तुषान् ॥६॥
वालुका यावती चापि तावती योजयेन्मृदम् ।
भागद्वयं मृत्तिकायां कार्पासांशेन मिश्रयेत् ॥७॥
तदेकीकृत्य मृद्भागं तृतीयमुपरि क्षिपेत् ।
पूर्वोदितां सन्निधाय ततश्च कटशर्कराम् ॥८॥
क(त्यं?त्कं) विधाय (:?) चीरेण रूपं तत्परिवेष्टि (ता?तम्) ।
तेन निर्यासयुक्तेन कुर्यादाकारमावृतः ॥९॥
कटशर्करया लिम्पेत् कूर्चकेन विचक्षणः ।
मृत्तिकाक्वाथसञ्जाताल्लेप (क)र्म प्रशस्यते ॥१०॥
(रवयेल्लोहसञ्जातं लसंकायसुधामध्यगे ।
युक्तं पक्षेत संयोज्य मोममान योजयेत् ॥११॥
अभेपकं समायुक्तं?) कर्तुः स्थानविनाशनम् ।

लेप्यकर्ममृत्तिकानिर्णयः॥

विलेखा(ल)क्षणं सम्यगिदानीमभिधीयते ॥१२॥

कूर्चनं कर्चकेनाथ द्वितीयं हस्तकूर्चकम् ।
तृतीयं भासकूर्चाख्यं चतुर्थं वल्लकूर्चनम् ॥१३॥
(वर्तनं पञ्चमं वर्तन्यकूर्चमान्यकूर्चनमिष्यते ।
लेप्यकर्मणि तच्छस्तमनामणवः ॥१४॥
अल्पचूर्णकमानीतमिह सत्सन्तितो?) + + ।
कूर्चकं धारयेद् धीमान् वत्सश्रवणरोमभिः ॥१५॥
+ + + + + + तत्कृतकूर्चकः ।
वल्कलैर्वा विधातव्यः खरकेशैरथापि वा ॥१६॥
कूर्चको (येमतिर्यापि?) विहितोऽत्र प्रशस्यते ।
(कूर्चकं धारयेद धीमान् वृषश्रवणरोमभिः?) ॥१७॥
तन्तुतः कूर्चकः श्रेष्ठो विले(प?ख्या)कर्मणि स्वतः ।
आद्यो वटाङ्कुराकारस्ततोऽश्वयाङ्कुराकृतिः ॥१८॥
प्लक्षसूचीनिभश्चान्यस्तृतीयः कूर्चको भवेत् ।
उदुम्बराङ्कुराकारश्चतुर्थः परिकीर्तितः ॥१९॥
स्थूला लेखा न कुर्वीत वटाङ्कुरनिभाचितः ।
न्यूनलेखा न कुर्वीत प्लक्षाङ्कुरसमेन च ॥२०॥
अश्वत्थाङ्कुररूपेण यत्र (विद्वतसहीकरात्?) ।
उदुम्बराङ्कुराकारो लेप्यकर्मणि शस्यते ॥२१॥
ज्येष्ठः स्यादायतो दण्डो वंणवो + + + ङ्गुलः ॥२२½॥
लेप्यकर्म गदितं समासतः संस्कृ(तं?तैः)विधिरनन्तरं मृदः ।
अत्र सम्यगुदिता विलेखनी कूर्चकस्य रचना (च) पञ्चधा ॥२३॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समराङ्गणसूत्रधारनाम्नि वास्तुशास्त्रे

लेप्यकर्मविलेखालक्षणं नाम

द्विपञ्चाशोऽध्यायः

त्रिपञ्चाशोऽध्यायः

अण्डक-लक्षणम्

अथात्र प्रक्रमायाता कथ्यतेऽण्डकवर्त्तना ।
कायप्रमाणमपि च जातिभावाविसंश्रयम् ॥१॥
अथ (मधोत्तिरालिख्य तारका सन्निवेशयेत् ।
तारका?) त्रयमालेख्य तत्रान (न समायति ॥२॥
ताव(त् प्रमाणमायामं गोल(क)स्योत्तमं विदुः ।
तेन गोलकत्वेन ?) मानोन्माने तु कारयेत् ॥३॥
मुखाण्डकस्य विस्तारो (लेप?) वट्केन सम्मितः ।
द्विवैध्यं तु (?) गोलकाः सप्त वापीसंस्थानमेव च ॥४॥
मुखाण्डकमिदं श्रेष्ठं कर्तव्यं चित्रकर्मणि ।
त्रिकोटि वृ(न्ति?त्त) मालेख्यं वृत्ताण्ड(क)मिति क्रमात् ॥५॥
(भावाण्डकान्यथ ब्रूमः सोहस्याभिप्रस्तवेढकम् ? ।
गोलार्धाभ्यधिकं कार्यं (पूर्वेस्तोत्तद्विचक्षणैः?) ॥६॥
अर्धगोलकमायामादलसाण्डकमुच्यते ।
नवगोलकवैध्यं तवद्धहासमुखं (?) भवेत् ॥७॥
पुंसां चडा (दात्तं?यतं) मानं विस्तारात् पञ्चगोलकम् ।
वनिताण्डकमालेख्यं नालिकेरफलोपमम् ॥८॥
चतुर्गोलकविस्तीर्णमायतं पञ्चगोलकान् ।
शिशूनामण्डकं तावत् कर्तव्यं चित्रकर्मणि ॥९॥
(हास्योभिः प्रस्रवेत् ?) तस्य गोलकार्धान् विशेषयेत् ।
बालस्याण्डकमप्येवं रोचनं तद्वदेव तु ॥१०॥
षड्गोलक(प्र)विस्तारमायतं सप्तगोलकम् ।
राक्षस्ययाण्डकं कुर्याच्चन्द्रमण्डलसन्निभम् ॥११॥
(हास्योभिप्रस्तवे?) तस्य गोलकार्धान् विशेषयेत् ।
वैचाण्डकं प्रमाणेन तद्वालस्येऽत्र कीर्तितः (?) ॥१२॥

षडगोलक (प्र) विस्तारं गोलकाष्टकमायतम् ।
वृत्तायतं समालेख्यं दिव्याण्डकमिति स्मृतम् ॥१३॥
अथाभिधीयते दिव्यमानुषाण्डक-लक्षणम् ।
गोलकार्ताधिकं पञ्च कार्यं मानुषमानतः ॥१४॥
पञ्चगोलकविस्तीर्णं षड्गोलकसमायतम् ।
मुखाण्डं मानुषं कृत्वा (केत्तरस्य?) विधीयते ॥१५॥
शिशुकाण्डकमानेन प्रमथानां मुखाण्डकम् ।
राक्षसाण्डकमानेन यातुधानाण्डकं भवेत् ॥१६॥
दानवस्याण्डकं कुर्याद् देवानां वदनोपमम् ।
गन्धर्वनागयक्षाणां तद्वदेवाण्डकं भवेत् ॥१७॥
विद्याधराणां विज्ञेयं दिव्यमानुषमण्डकम् ।
बुध्यन्ते केऽपि शास्त्रार्थं केचित् कर्माणि कुर्वते ॥१८॥
करामलकव (त्स्यास्यं पर?) द्वयमप्यदः ।
न वेत्ति शास्त्रवित् कर्म न शास्त्रमपि कर्मवित् ॥१९॥
यो वेति द्वयमप्येतत् स हि चित्रकरो वरः ॥१९½॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समराङ्गणसूत्रधारनाम्नि वास्तुशास्त्रे

अण्डक-लक्षणं नाम

त्रिपञ्चाशोऽध्यायः

चित्रकर्म-मानोत्पत्ति-लक्षणम्

ब्रूमोऽथ मानगणनम् परमाण्वादि तद् भवेत् ॥१॥
परमाणू रजो रोम लिक्षा यूका यवोऽङ्गुलम् ।
क्रमशोऽष्टगुणा वृद्धिरेवं मानाङ्गुलं भवेत् ॥२॥
द्व्यङ्गुलो गोलको ज्ञेयः कलां वा तां प्रचक्षते ।
द्वे कले गोलकौ वा द्वौ भागो मानेन तेन तु ॥३॥
आयामाद् विस्तृतेश्चित्रमन्यूनाधिकमाचरेत् ।
देवादीनां शरीरं स्याद् विस्तारेणाष्टभागिकम् ॥४॥
त्रिंशद् भागायतं चैतद् विदध्याच्चित्रशास्त्रवित् ।
असुराणां शरीरं स्याद् भागान् सप्तार्धसयुतान् ॥५॥
विस्तारेण तदायामादेकान्नत्रिंशदिष्यते ।
सप्तभागं राक्षसानां विस्तारेणायतं पुनः ॥६॥
सप्तविंशतिभागं स्याद् यत् पुनर्दिव्यमानुषम् ।
(सार्धा तु षडंशास्त कुर्यात्याद्वशत्यायतम् ?)॥७॥
षड्भागविस्तृतं कार्यं शरीरं मर्त्यजन्मनि ।
चतुर्विंशतिभागान्+सार्धान् कुर्वीत दैर्घ्यः ॥८॥
पुरुषस्योत्तमस्यैतन्मानमस्माभिरीरितम् ।
मध्यमस्य तु सार्धं स्याद् विस्तारात् भागपञ्चकम् ॥९॥
आयामस्तस्य तु प्रोक्तो विंशतिस्त्रिभिरन्विता ।
कनीयसः शरीरस्य विस्तारः पञ्चभागिकः ॥१०॥
दैर्घ्यमस्य विधातव्यं विंशतिश्चतुरन्विता ।
दै र्घ्यं?र्घ्यं) द्वाविंशतिर्भागा वपुषोऽस्य प्रशस्यते ॥११॥
कार्यं शरीरं कुब्जानां विस्तारात् पञ्चभागिकम् ।
दैर्घ्यमस्य विधातव्यं तथा भागांश्चतुर्दश ॥१२॥

भागपञ्चकविस्तारं वामनानां वपुर्भवेत् ।
कुर्वीत स्व(र्ध?र्वान्) सप्तैव भागा(न्) दैर्घ्येण तत् पुनः ॥१३॥
किन्नराणामपि प्रोक्तं प्रमाणमिदमेव हि ।
प्रमथानां तु विस्तारो वपुर्षोऽशचतुष्टयम् ॥१४॥
दैर्घ्यं भवेत् पुनस्तस्य भागषट्कप्रमाणतः ।
उक्तं देहप्रमाणस्य भागसूत्रमिदं पृथक् ॥१५॥
देवानामसुराणां च राक्षसानां तथैव च ।
दिव्यामानुषमर्त्यानां कुब्जवामनयोरपि ॥१६॥
किन्नराणां सभूतानां क्रमेणास्मिन्नुदाहृतम् ॥१७½॥
इत्थमण्डकविलेखनक्रमः
कायमानमपि जातिभेदतः ।
भावतश्च कथितं विभा(जन्मना?)वयन्
यो लिखेत् स खलु चित्रवित्तमः ।
अथ मानसमुत्पत्तिर्यथावदभिधीयते ॥१८॥
देवानां त्रीणि रूपाणि सुरभो + + कुम्भकौ ।
स्याद् दिव्यमानुषस्यैकं शरीरं दिव्यामानुषम् ॥१९॥
असुराणां त्रिधा रूपं चक्रमुत्तीर्णकं तथा ।
दुर्वरः शकटः कूर्म (त्रिविधो? इति हे) रक्षसां पुनः ॥२०॥
पुंसां रूपाणि पञ्च स्युस्तान्युच्यन्ते यथाक्रमम् ।
हंसः शशकरुचको भद्र मालव्यएव च ॥२१॥
कुब्जस्तु द्विविधो ज्ञेयो मेषो वृत्तकरस्तथा ।
वामनास्त्रिविधा ज्ञेयाः सपिण्डास्थानपद्मकाः ॥२२॥
कूश्माण्डकर्वटस्तिर्यक् त्रिविधा प्रमथाः पुनः ।
मयूरः कुर्वटः काशः किन्नरस्त्रिविधो भवेत् ॥२३॥
बालका पौरुषी वृत्ता + + + दण्डका तथा ।
त्रयः (?) पञ्चधा प्रोक्ताः समस्ताश्चित्रवेदिभिः ॥२४॥
भद्रो मन्दो मृगो मिश्र इति हस्ती चतुर्विधः ।
अम्मतस्त्रिविधं प्राहुर्गिरिनद्युपराश्रयम् ॥२५॥
द्विविधा वाजिनो रम्याः पारसावुत्तरान्ततः ।
सिंहाश्चतुर्धा शिखिरबिलगुल्मतृणाश्रयाः ॥२६॥

व्यालाः षोडश निर्दिष्टा हरिणो गृध्रकः शुकः ।
कुक्कुटः सिंहशार्दूलवृकाजागण्डकौगजाः ॥२७॥
क्रोडाश्वमहिषश्वानो मर्कटःखर इत्यमी ।
शुक्लवासाः शुचिर्दक्षः स्त्रीशूद्रामभिलाषुकः ॥२८॥
प्रारम्भो देवतार्चानां रोहिण्यामुत्तरेषु च ।
स्थाने कर्मारमेतैतद् विभक्ते संवृतेऽपि च ॥२९॥
साधकं वा भवेद् यत्तु तदारम्भो विधीयते ।
एवं विधानतो योज्यं रूपजातमशेषतः ॥३०॥
जातीनां वशात प्रमाणमुक्तं
विद्याद्विष्वखिलमिदं स्फुटं विदित्वा ।
यश्चित्रं लिखति बहुप्रकारमस्मै
प्राधान्यं वितरति चित्रकृत्समूहः ॥३१॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समराङ्गणसूत्रधारनाम्नि वास्तुशास्त्रे
चित्रकर्म-मानोत्पत्ति-लक्षणं नाम
चतुष्पञ्चाशोऽध्यायः

रसदृष्टि-लक्षणम्

रसानाम(थ) वक्ष्यामो दृष्टीनां चेह लक्षणम् ।
तदायत्ता यतश्चित्रे भावव्यक्तिः प्रजायते ॥१॥
शृंगारहास्यकरुणा रौद्रप्रेयोभयानकाः ।
वीर(प्रत्ययाक्षौ?) च बीभत्सश्चाद्भुतस्तथा ॥२॥
शा तश्चैकादशेत्युक्ता रसाश्चित्रविशारदैः ।
निगद्यते क्रमेणैषां सर्वेषामपि लक्षणम् ॥३॥
सभ्रूकम्प (कटक्षपेच?) तथा प्रेमगुणान्वितः ।
यत्रेष्टललिता चेष्टा स शृंगारो रसः स्मृतः ॥४॥
विकासिललितापाङ्गो मृदु वा (?) स्फुरिता(ध)रः ।
लीलया सहितो यश्च स हास्यो रस उच्यते ॥५॥
अश्रुक्लिन्नकपोलान्तः लोकसङ्कुचितेक्षणः ।
चित्तसन्तापसंयुक्तः प्रोच्यते करुणो रसः ॥६॥
निर्भर्जितललाटान्तः संरक्तोद्वृत्तलोचनः ।
दन्तदष्टाधरोष्ठो यः स रौद्रो रस उच्यते ॥७॥
अर्थलाभसुतोत्पत्तिप्रियदर्शनहर्षजः ।
संजातपुलकोद्भेदो रसः प्रेमा स उच्यते ॥८॥
वैरिदर्शनवित्राससम्भ्रान्तोद्भ्रान्तलोचनः ।
हृदि संक्षोभयोगाच्च रसो ज्ञेयो भयानकः ॥९॥
(अष्टावष्टम्भसमेर्था?) सूत्रसङ्कुचितानतः ।
धैर्यवीर्यबलोत्पन्न स वीरस्तु रसः स्मृतः ॥१०॥
टि०—इह वीरादनन्तरवोर्द्वयो रसयोर्लक्षणं लुप्तम् ।
(ईषत्त्वप्तसितत्र कस्तच्च?) स्तिमिततारकः ।
असम्भाव्यं विलोक्यार्थमद्भुतो जायते रसः ॥११॥

अविकारैः प्रसन्नैश्च भ्रूनेत्रवदनादिभिः ।
अरागाद् विषयेषु स्याद् यः स शान्तो रसः स्मृतः ॥१२॥
इत्येते चित्रसंयोगे रसाः प्रोक्ताः सलक्षणाः ।
मानुषाणि पुरस्कृत्य सर्वसत्त्वेषु योजयेत् ॥१३॥

इति रसाः ।

अथ दृष्टीरभिधद्मो ललिता हृष्टा विकासिता विकृता ।
भ्रूकुटी विभ्रमसंज्ञा सङ्कुचिता (छवितनाप्रीव?) ॥१४॥
स्याच्छङ्किताभिधाना (विविख्याव?) जिह्मा च ।
मध्यस्थेति तथान्या स्थिरा चाष्टादशैवमुद्दिष्टाः ॥१५॥
ऊर्ध्वगता योगिन्यथ दीना दृष्टा च विह्वला चैव ।
एतादृशोऽथ लक्षणमेतासामुच्यते क्रमशः ॥१६॥

विकसित (प्रगल्लाससम्भ्रमत्र?) कटाक्षविक्षेपा ।
शृङ्गारस्योद्भूता दृष्टिर्ललितेति विज्ञेया ॥१७॥
प्रियदर्शने प्रसन्ना प्रोद्गतरोमाञ्चविकसिता पाङ्गा ।
(प्रस्तरसासि ?) जाता हृष्टा दृष्टिः समाख्याता ॥१८॥

विकसितनयनप्रान्ता वि(का)सितापाङ्गनयनगण्डतला ।
क्रीडाकारयुता(न्या) हास्यरसे(स्याद्) विकासिता दृष्टिः ॥१९॥
विख्याता प्रीतिविकारि(?) व्यक्तमया भ्रान्ततारका या च ।
ज्ञेया (विकृत्यकारैः सारं च?) भयानका दृष्टिः ॥२०॥

दीप्तोर्ध्वतारकाताऽपतता मन्ददर्शना ।
दृष्टिरूर्ध्वं निविष्टा तु भ्रूकुटिः परिकीर्तिता ॥२१॥
सत्त्वस्था दृढलक्ष्मा ससौष्ठवव्यक्ततारका सौम्या ।
(विप्रत्ययपरजालाता?) दृष्टिः स्याद् विभ्रमा नाम ॥२२॥

मन्मथमदेन युक्ता स्पर्शरसोन्मीलिताक्षिपुटयुग्मा ।
सुरतसुखानन्दयुता संकुचिता नाम दृष्टिराख्याता ॥२३॥
निर्विकारा क्वचित् तावन्नासिकाग्रावलोकिनी ।
योगिनी नाम सा दृष्टिस्तत्त्वे चित्तस्य योजनात् ॥२४॥
अर्धस्रस्तोत्तरपुटा किञ्चित् संरुद्धतारका ।
मन्दसञ्चारिणी साम्रा शोके दीनाभिधीयते ॥२५॥

संस्थिते तारके यस्याः स्थिरा विकसिता तथा ।
सत्वमुग्विरतीदृष्टादृष्टिरुत्साहसम्भवा ॥२६॥
म्लानभ्रू पुटपक्ष्मा या शिथिला मन्दचारिणी ।
(काम?) प्रविष्टतारा च विह्वला नाम सा स्मृता ॥२७॥
किञ्चिच्चला स्थिरा किञ्चिदुत्ताना तिर्यगायता ।
मूढा चकिततारा च शङ्किता दृष्टिरिष्यते ॥२८॥
ग्रानिकुञ्चितपक्ष्मा या पुटैराकुञ्चिता तथा ।
(सन्निजन्त+?) तारा च कुञ्चिता दृष्टिरुच्यते ॥२९॥
लम्बितार्धपुटातिर्यग्रूक्षेक्षणा शनैः ।
निगूढा गूढतारा च जिह्मा दृष्टिरुदाहृता ॥३०॥
ऋजुतारा ऋजुपुटा प्रसन्ना रागवर्जिता ।
त्यक्तादरा च विषये मध्यस्था दृष्टिरुच्यते ॥३१॥
समतारा समपुटा समभ्रू रविकारिणी ।
(उपगारा?) विहीना च स्थिरा दृष्टिः प्रकीर्तिता ॥३२॥
हस्तेन सूचयन्नर्थं दृष्ट्या च प्रतिपादयन् ।
सजीव इति दृश्येते सर्वाभिनयदर्शनात् ॥३३॥
आङ्गिके चैव चित्रे च द्वयोस्साधनमुच्यते ।
(भवेदत्रादत?) स्तस्मादनयोश्चित्रमाश्रितम् ॥३४॥

दृष्टिः ।

प्रोक्तं रसानामिदमत्र लक्ष्म दृशां च सङ्क्षिप्ततया तवै (त्ये?त्) ।
विज्ञाय चित्रं लिखतां नराणां न संशयं याति मनः कदाचित् ॥३५॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समराङ्गणसूत्रधारनाम्नि वास्तुशास्त्रे

रसदृष्टिलक्षणं नाम

पञ्चपञ्चाशोऽध्यायः

षष्ठः पटलः

प्रतिमा-लक्षणम्

आलेख्य-कर्मणः तक्षण-कौशलस्य च सामान्याङ्गम्

१. प्रतिमा-द्रव्याणि, प्रतिमाङ्गोपाङ्गनिर्माणार्थ-मान-विधिः

२. चित्र्यदेवादिरूपेषु आयुधाभूषणलाञ्छनादिसंयोग-लक्षणम्

३. चित्र्य-देव-देवी-प्रतिमाधार—पञ्च-पुरुष-स्त्री-लक्षणम्

४. चित्र-प्रतिमा-गुण-दोष-निर्णयः

५. चित्र-प्रतिमा-सामान्य-मुद्राः—शरीर-मुद्राः, पाद-मुद्राः हस्त-मुद्राश्च :—

अ ऋज्वागतादि-स्थान-मुद्राः

ब वैष्णवादि-स्थानक-मुद्राः

स पताकादि-चतुष्षष्टि-हस्तमुद्राः—संयुताः, असंयुताः नृत्याश्च ।

प्रतिमा - लक्षणम्

प्रतिमानामथ ब्रूमो लक्षणं द्रव्यमेव च ।
सुवर्णरूप्यताम्राश्मदारुलेख्यानि शक्तितः ॥१॥

चित्रं चेति विनिर्दिष्टं द्रव्यमर्चासु सप्तधा ।
सुवर्णं पुष्टिकृद् विद्याद् रजतं कीर्तिवर्धनम् ॥२॥
प्रजाविवृद्धि(जं?दं) ताम्रं शैलेयं भूजयावहम् ।
आयुष्यं दा(वरच?रवं) द्रव्यं लेख्यचित्रे धनावहे ॥३॥

प्रारभेद् विधिना प्राज्ञो ब्रह्मचारी जितेन्द्रियः ।
हविष्यनियताहारो जपहोमपरायणः ॥४॥

शयानो धरणीपृष्ठे (कुशास्तरणे तदन्तरम् ?)
अप्राप्नाया(?) द्वयोर्मध्यं भवेत् पञ्चाक्षिसम्मितम् ॥५॥
नेत्रश्रवणयोर्मध्यं भवेदङ्गुलपञ्चकम् ।
कर्णौ चाक्षिसमौ ज्ञेयावुत्सेधाद् द्विगुणायतौ ॥६॥

(सा कर्णपाली स्यान्मध्यं पत्पिप्पल्यकृकूटयोः ।
द्विभागोलकायता पिप्पल्याश्रिताङ्गुलविस्तृता?) ॥७॥

अरोमप्रभवा ज्ञेया व्याकृष्टधनुराकृतिः ।
एवम्प्रमाणं स्यादेषां कर्णपृष्ठाश्रयोऽपि च ॥८॥

ऊर्ध्वबन्धादधोबन्धः कर्णमूलसमाश्रि (ता?तः) ।
अध्यर्धं गोलकं ज्ञेयः पृष्ठदशैवमेव सः ॥९॥

निष्पावसदृशाकारा कर्तव्या कर्णपिप्पली ।
आयामेनाङ्गुलं सा स्याद् विस्तारेण चतुर्थ(या?वा) ॥१०॥
पिप्पल्याधातयोर्मध्ये (?) लकार इति संज्ञितः ।
स्याद(ध्य)धिङ्गुलायामो विस्तारेण च सोऽङ्गुलम् ॥११॥

मध्ये लकारो निम्नः स्यान्मानाद् यवचतुष्टयम् ।
मूले पिप्पलिकायाः स्याच्छ्रोत्रच्छिद्रं चतुर्यवम् ॥१२॥
या(गोलकारपीगूष्मो स्तृतिकेति ?) प्रकीर्तिता ।
अर्धाङ्गुलायता सा स्याद् यवद्वितयविस्तृता ॥१३॥
लकारावर्तयोर्मध्ये पीयूषी सा प्रकीर्तिता ।
अङ्गुलद्वितयायामा विस्तृता सार्धमङ्गुलम् ॥१४॥
कर्णस्य बाह्या रेखा या तामावर्तं प्रचक्षते ।
षडङ्गुलप्रमाणः स्याद् वक्रो वृत्तायतश्च सः ॥१५॥
मूलांशोऽर्धाङ्गुलः कार्यः क्रमान्मध्ये यवद्वयम् ।
अग्रे यवप्रमाणश्च विस्तारेण विधीयते ॥१६॥
लकारावर्तयोर्मध्यमुद्घात इति कीर्तितम् ।
अधोभागे+पीयूष्या विस्तारेण यवत्रयम् ॥१७॥
ऊर्ध्वतः कर्णविस्तारो गोलकाद् द्वियवान्वितः ।
मध्ये च द्विगुणं नालं मूले मात्रा स(पञ्च?षड्य)वा ॥१८॥
समुदायप्रमाणेन गोलक द्वितयायतः ।
कर्णप्रसप्तः (?) कर्तव्यो निम्नो(च्चूमत?)विभागवान् ॥१९॥
अङ्गुलं पश्चिमं नालं पूर्वमर्धाङ्गुलं भवेत् ।
कुर्वीत कोमले नाले क(ल?ला) द्वितयमायते ॥२०॥
श्रवणस्य विभागोऽयं (पर्वा?यथा)वत् परिकीर्तितः ।
अन्यूनाधिकमानः स्यात् प्रशस्तो दूषितोऽन्यथा ॥२१॥
चिबुकं द्वयङ्गुलायामं तस्यार्धमधरं विदुः ।
तदर्धमुत्तरोष्ठः स्याद् भाजी चार्धाङ्गुलो(ष्टघा?च्छ्रया) ।२२॥
नासापुटौ तु विज्ञेयौ चतुर्थं भाग(मष्ट?मोष्ठ)योः ।
तयोः प्रान्तौ तु कर्तव्यौ करवीरसमौ शुभौ ॥२३॥
तारकान्तःसमे चैव सृक्कणी परिचक्षते ।
नासिका स्या(त्)प्रमाणेन चतुरङ्गुलमाय(ते?ता) ॥२४॥
पुट(भा?प्रा)न्ते च विस्तारो नासाग्रस्याङ्गुलद्वयम् ।
विस्तारेणाङ्गुलान्यष्टौ तदर्धमपि चायतम् ॥२५॥

प्रमाणगुणसंयुक्तं ललाटं परिकीर्तितम् ।
आरभ्य चिबु(कां?काद्) यावत् (कु?के)शान्तं पश्चिमात् तथा ॥२६॥
ग(णिक?ण्डा)न्तं शिरसो मानं भवेद् द्वात्रिंशदङ्गुलम् ।
+ + + कर्णयोर्मध्ये (मष्टको?)ऽष्टादशाङ्गुलः ॥२७॥

+ ग्रीवयोः परीणाहो विंशतिश्चतुरन्विता ।
(ग्री?ग्री)वातः स्याद्दुरोभा(गा?ग) उरसो नाभिरेव च ॥२८॥
नाभेर्मेढ्ं भवेद् भागौ द्वावूरुद्वयमेव च ।
ऊर्वोः समे मते जङ्घे जानुनी चतुरङ्गुले ॥२९॥

चतुर्दशाङ्गुलौ पादौ स्मृतावायाममानतः ।
षडङ्गुलौ तु विस्तारादुत्सेधाच्चतुरङ्गुलौ ॥३०॥
पञ्चाङ्गुलपरीणाहावङ्गुष्ठौ त्र्यङ्गुलायतौ ।
अङ्गुष्ठकसमा चैव स्यादायामा(त्) प्रदेशिनी ॥३१॥

तस्याः षोडशभागेन हीना स्यान्मध्यमाङ्गुलिः ।
अष्टभागेन म(ध्ये?ध्या)या हीनां विद्यादनामिकाम् ॥३२॥

तस्याश्चैवाष्टभागेन हीना ज्ञेया कनिष्ठिका ।
पादोनमङ्गुलं कुर्यादङ्गुष्ठस्य नखं बुधः ॥३३॥
अङ्गुलीनां नखान् कुर्यात् (स?) पञ्चत्र्यंशसंमितान् ।
कुर्वीताङ्गुष्ठकोत्सेधं त्रियवान्वितमङ्गुलम् ॥३४॥

प्रदेशिन्यङ्गुलोत्सेधा हीना (:) शेषा यथाक्रमम् ।
जङ्घामध्ये परीणाहो भवेदष्टादशाङ्गुलः ॥३५॥

जानुमध्ये परीणाहोऽङ्गुलान्येकविंशतिः ।
तस्यैव सप्तमं भागं विद्या(ज्)जानुकपालकम् ॥३६॥

(कु?ऊ)रुमध्ये परीणाहो भवेद् द्वात्रिंशदङ्गुलः ।
(भागार्धमाशं?) वृषणौ मेढ्ं वृषणसंस्थितम् ॥३७॥
षडङ्गुलपरीणाहं कोशस्तु चतुरङ्गुलः ।
अष्टादशाङ्गुलमिता विस्तारेण कटिर्भवेत् ॥३८॥

अङ्गुलार्धं (भवेन्नारीरोधोदश्वाङ्गुलं?) भवेत् ।
नाभिमध्ये परीणाहः षट्चत्वारिंशदङ्गुलः ॥३९॥

द्वादशाङ्गुलमात्रं तु स्तनयोरन्तरं विदुः ।
स्तनोरुपरिष्टात्तु कक्षप्रान्तौ षडङ्गुलौ ॥४०॥
उत्सेधात् पृष्ठविस्तारो विंशतिश्चतुरन्विता ।
उरसः सह पृष्ठेन परीणाहः प्रकीर्तितः ॥४१॥

षडङ्गात् परीमाणावङ्गुलानीति निश्चयः (?) ।
परीणाहाच्चतुर्विंशत्यङ्गुलाष्टौ च विस्तृता ॥४२॥
ग्रीवा कार्या भुजायामः षट्चत्वारिंशदङ्गुलः ।
पर्वोपरितानं बाह्वोः कार्यमष्टादशाङ्गुलम् ॥४३॥

षोडशाङ्गुलमात्रं तु द्वितीयं पर्व कथ्यते ।
बाहुमध्ये परीणाहो भवेदष्टादशाङ्गुलः ॥४४॥
प्रबाहोस्तु परीणाहो भवति द्वादशाङ्गुलः ।
आयामेन तलश्चापि कीर्तितो द्वादशाङ्गुलः ॥४५॥

अङ्गुलीरहितः प्राज्ञैः सप्ताङ्गुल उदाहृतः ।
षड्चाङ्गुलानि विस्तीर्णो लेखालक्षणलक्षितः ॥४६॥
पञ्चाङ्गुलानि मानेन कर्तव्या मध्यमाङ्गुलिः ।
पर्वणोऽर्धं तु मध्याया हीनां विद्यात् प्रदेशिनीम् ॥४७॥

प्रदेशिनीसमा चैव स्यादायामादनामिका ।
पर्वार्धमानहीना च प्रमाणेन कनिष्ठिका ॥४८॥
अङ्गुलीनां नखाः कार्याः सर्वे पर्वार्धसंमिताः ।
आयाममात्रमेतासां परीणाहं प्रचक्षते ॥४९॥

अङ्गुष्ठकस्य दैर्घ्यं स्यादङ्गुलानां चतुष्टयम् ।
पञ्चाङ्गुलं परीणाहः स्पष्टचारुयवाङ्कितः ॥५०॥

तुङ्गाग्रसमानपर्यन्तात् किञ्चिद्धीना नखा मताः ।
अङ्गुष्ठकप्रदेशिन्योरन्तरं द्व्यङ्गुलं भवेत् ॥५०॥

स्त्रीणामप्येवमेतत् स्यात् स्तनोरुजघनाधिकम् ।
त्रीणि चत्वारि चत्वारि त्रीणि चत्वार्यथापि च ॥५२॥
एकादशैकादश वा दशवा विंशतिस्त्रयम् ।
विंशतिस्त्रीणि च स्त्रीणां मानमेतत् प्रकीर्तितम् ॥५३॥

कनिष्ठं मानमेतत् स्यान्मध्यं सत्र्यंशमष्टकम् ।
कलानामष्टकं सार्धमुत्तमं परिकीर्तितम् ॥५४॥
उरसश्च भवेत् तासां विस्तारोऽष्टादशाङ्गुलः ।
कर्तव्यः कटिविस्तारो विंशतिश्चतुरन्विता ॥५५॥
एतत् प्रमाणमुद्दिष्टं प्रतिमानां समासतः ॥५६½॥

प्रमाणमेतत् सकलामराणामर्चासु निर्दिष्टमनुक्रमेण ।
कार्यं सदा शिल्पिरप्रमत्तैर्यथोचितद्रव्यसमुद्भवासु ॥५७॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समराङ्गणसूत्रधारनाम्नि वास्तुशास्त्रे

प्रतिमालक्षणं नाम

षट्पञ्चाशोऽध्यायः

देवादिरूपप्रहरणसंयोग-लक्षणम्

त्रिदशानामथाकारान् ब्रूमः प्रहरणानि च ।
दैत्यानामथ यक्षाणां गन्धर्वोरगरक्षसाम् ॥१॥
विद्याधरपिशाचानां + + + + यथायथम् ।
ब्रह्मानलार्चिःप्रतिमः कर्तव्यः सुमहाद्युतिः ॥२॥
स्थूलाङ्गःश्वेतपुष्पश्च श्वेतवेष्टनवेष्टितः ।
कृष्णाजिनोत्तरीयश्च श्वेतवासश्चतुर्मुखः ॥३॥
दण्डः कमण्डलुश्चास्य कर्तव्यो वामहस्तयोः ।
अक्षसूत्रधरस्तद्वद् मौञ्ज्या मेखलया वृतः ॥४॥
कार्यो वर्धयमानस्तु जगद् दक्षिणपाणिना ।
एवं कृते तु लोकेशे क्षेमं भवति सर्वतः ॥५॥
ब्राह्मणा सर्वे वर्धन्ते सर्वकामैर्न संशयः ।
यदा विरूपा दीना वा कृशा रौद्रा कृशोदरी ॥६॥
ब्रह्मणोऽर्चा भवेद् वर्णा (?) सा नेष्टा भयदायिनी ।
निहन्ति कारकं रौद्रा दीनरूपा च शिल्पिनम् ॥७॥
कृशा व्याधि विनाशं च कुर्यात् कारयितुः सदा ।
कृशोदरी तु दुर्भिक्षं विरूपा चानपत्यताम् ॥८॥
एतान् दोषान् परित्यज्य कर्तव्या सा सुशोभना ।
ब्रह्मणोऽर्चा विधानज्ञैः प्रथमे यौवने स्थिता ॥९॥
चन्द्राङ्कितजटः श्रीमान् नीलकण्ठः सुसंयतः ।
विचित्रमुकुटः शम्भुर्निशाकरसमप्रभः ॥१०॥
दोर्भ्यां द्वाभ्यां चतुर्भिर्वा युक्तो वा दोर्भिरष्टभिः ।
पट्टिशव्यग्रहस्तश्च पन्नगाजिनसंयुतः ॥११॥
सर्वलक्षणसम्पूर्णो नेत्रत्रितयभूषणः ।
एवंविधगुणैर्युक्तो यत्र लोकेश्वरो हरः ॥१२॥

परा तत्र भवेद् वृद्धिर्वंशस्य च नृपस्य च ।
यदारण्ये श्मशाने वा विधीयेत महेश्वरः ॥१३॥
एवंरूपस्तदा कार्यः कारकस्य शुभावहः ।
अष्टादशभुजो दोर्ष्णां विंशत्या वा समन्वितः ॥१४॥
शतबाहुः कदाचिद्वा सहस्रभुज एव च ।
रौद्ररूपो गणवृतः सिंहचर्मोत्तरीयकः ॥१५॥
तीक्ष्णदंष्ट्राग्रदशनः शिरोमालाविभूषितः ।
चन्द्राङ्कितशिराः श्रीमान् पीनोरस्कोग्रदर्शनः ॥१६॥
भद्रमूर्तिस्तु कर्तव्यः श्मशानस्थो महेश्वरः ।
द्विभुजो राजधान्यां तु पत्तने स्याच्चतुर्भुजः॥ १७॥
कर्तव्यो विंशतिभुजः श्मशानारण्यमध्यगः ।
एकोऽपि भगवान् भद्रः स्थानभेदविकल्पितः ॥१८॥
रौद्रसौम्यस्वभावश्च क्रियमाणो भवेद् बुधः ।
उद्यन् यथा भवेद्भानुर्भगवान् सौम्यदर्शनः ॥१९॥
स एव तीक्ष्णतामेति मध्यन्दिनगतः पुनः ।
तथारण्यस्थितो नित्यं रौद्रो भवति शङ्करः ॥२०॥
स एव सौम्यो भवति स्थाने सौम्य व्यवस्थितः ।
स्थानान्येतानि सर्वाणि ज्ञात्वा किम्पुरुषादिभिः ॥२१॥
प्रमथैः सहितः कार्यः शङ्करो लोकशङ्करः ।
एतद् यथावत् कथितं संस्थानं त्रिपुरद्रुहः ॥२२॥
कार्तिकेयस्य संस्थानमिदानीमभिधीयते ।
तरुणार्कनिभो रक्तवासाः पावकसप्रभः ॥२३।
ईषद्बालाकृतिः कान्तो मङ्गल्यः प्रियदर्शनः ।
प्रसन्नवदनः श्रीमानोजस्तेजोऽन्वितः शुभः ॥२४॥
विशेषान्मुकुटैश्चित्रैः मुक्तामणिविभूषितः ।
षण्मुखो वैकवक्त्रो वा शक्तिं रोचिष्मतीं दधत् ॥२५॥
नगरे द्वादशभुजः खेटके षड्भुजो भवेत् ।
ग्रामे भुजद्वयोपेतः कर्तव्यः शुभमिच्छता ॥२६॥
शक्तिः शरस्तथा खड्गो मुस्टण्ठी मुद्गरोऽपि च ।
हस्तेषु दक्षिणेष्वेतान्यायुधान्यस्य दर्शयेत् ॥२७॥

एकः प्रसारितश्चान्यः षष्ठो हस्तः प्रकीर्तितः ।
धनुः पताका घण्टा च खेटः कुक्कुटकस्तथा ॥२८॥
वामहस्तेषु षष्ठस्तु तत्र संवर्धनः करः ।
एवमायुधसम्पन्नः सङ्ग्रामस्थो विधीयते ॥२९॥
अन्यदा तु विधातव्यः क्रीडालीलान्वितश्च स
छागकुक्कुटसंयुक्तः शिखियुक्तो मनोरमः ॥३०॥
नगरेषु सदा कार्यः स्कन्दः परजयैषिभिः ।
खटके तु विधातव्यः षण्मुखो ज्वलनप्रभः ॥३१॥
तथा तीक्ष्णायुधोपेतः स्रग्दामभिरलङ्कृतः ।
ग्रामेऽपि द्विभुजः कार्यः कान्तिद्युतिसमन्वित ।
दक्षिणे च भवेच्छक्तिर्वामे हस्ते तु कुक्कुटः ।
विचित्रपक्षः (स?तु) महान् कर्तव्योऽतिमनोहरः ॥३३॥
एवं पुरे खेटके च ग्रामे (वामिलं?) शुभम् ।
कार्त्तिकेयं + + कुर्यादाचार्यः शास्त्रकोविदः ॥३४॥
अविरुद्धेषु कार्येषु खेटे ग्रामे पुरोत्तमे ।
कार्तिकेस्य संस्थानमेतद् यत्नेन कारयेत् ॥३५॥
बलस्तु सुभुजः श्रीमांस्तालकेतुर्महाद्युतिः ।
वनमालाकुलोरस्को निशाकरसमप्रभः ॥३५॥
गृहीतसीरमुसलः कार्यो दिव्यमदोत्कटः ।
चतुर्भुजः सौम्यवक्त्रो नीलाम्बरसमावृतः ॥३७॥
मुकुटलङ्कृतशिरोरोहो रागविभूषितः ।
रेवतीसहितः कार्या बलदेवः प्रतापवान् ॥३८॥
विष्णुर्वैडूर्यसंकाशः पीतवासाः श्रियावृतः ।
वराहो वामनश्च स्यान्नरसिंहो भयानकः ॥३९॥
कार्यो वा दाशरथी रामो जामदग्न्यश्च वीर्यवान् ।
द्विभुजो षट्भुजो वापि चतुर्बाहुररिन्दमः ॥४०॥
शङ्खचक्रगदापाणिरोजस्वी कान्तिसयुतः ।
नानारूपस्तु कर्तव्यो ज्ञात्वा कार्यान्तरं विभुः ॥४१॥
इत्येषु विष्णुः कथितः सुरासुरनमस्कृतः ।
त्रिदशेशः सहस्राक्षो वज्रभृत् सुभुजो बली ॥४२॥

किरीटी सगदः श्रीमान् श्वेताम्बरधरस्तथा ।
श्रोणिसूत्रेण महता दिव्याभरणभूषितः ॥४३॥
कार्यो राजश्रिया युक्तः पुरोहितसहायवान् ।
वैवस्वतस्तु विज्ञेयः (कालेः केसं?) परायणः ॥४४॥
तेजसा सूर्यसंकाशो जाम्बूनदविभूषितः ।
सम्पूर्णचन्द्रवदनः पीतवासा(स्तु?ःशु) भेक्षणः ॥४५॥
विचित्रमुकुटः कार्यो वराङ्गदविभूषितः ।
तेजसा सूर्यसङ्काशः कर्तव्यो बलवाञ्छुभः ॥४६॥
धन्वन्तरिर्भरद्वाजः प्रजानीयतयस्तथा ।
दक्षार्थाः सदृशा कार्या कार्यो रूपाणिरपि ? ॥४७॥
अर्चिष्मान् ज्वलनः कार्यः (यत्कण्ठाश्च?) समीरणः ।
सौम्यः कार्यस्तथा (विस्था?) + + रूद्रशरीरिणः ॥४८॥
रक्तवस्त्रधराः कृष्णा नानाभरणभूषिताः ।
कर्तव्या राक्षसाः सर्वे बहुप्रहरणान्विताः ॥४९॥
पूर्णचन्द्रमुखा शुभ्रा बिम्बोष्ठी चारुहासिनी ।
श्वेतवस्त्रधरा कान्ता दिव्यालङ्कारभूषिता ॥५०॥
कटिदेशनिविष्टेन वामहस्तेन शोभना ।
सपद्येन (वान्तेन?) दक्षिणेन शुचिस्मिता ॥५१॥
कर्तव्या श्रीः प्रसन्नास्या प्रथमे यौवने स्थिता ।
गृहीतशूलपरिघ (पाहिका?) पट्टिसध्वजा ॥५२॥
बिभ्राणा खेटकोपेतलघुखड्गं च पाणिना ।
घण्टामेकां च सौवर्णीं दधती घोररूपिणी ॥५३॥
कौशिकी पीतकौशेयवसना सिंहवा(ह)ना ।
(सेचोष्टौ?) + विधातव्याः शुक्लाम्बरधराः + + ॥५४॥
शोभमानाश्च मुकुटैर्नानारत्नविभूषितैः ।
सदृशावश्विनौ कार्यौ लोकस्य शुभदायकौ ।
शुक्लमाल्याम्बरधरौ जाम्बूनदविभूषितौ ।
त्रिपञ्चवशपूतिरस्येदं भृङ्गवन्मेचकप्रभाम् ॥५६॥
वैदूर्यशकंसङ्काशा? हरितदश्मश्वोऽपि च ।

रोहिता विकृता रक्तलोचना बहुरूपिणः ॥५७॥
नागः शिरोरुहालीनैर्विरागाभरणाम्बराः ।
कार्याः पिशाचा भूताश्च परुषासत्यवादिनः ॥५८॥
(बहुप्रकारमन्वहा ?) विरूपा विकृताननाः ।
घोररूपा विधातव्या ह्रस्वा नाना (सु?यु) धाश्च ते ॥५९॥
सुभीमविक्रमा भीमाः (:)सङ्ग्रा यज्ञोपवीतिनः ।
चर्मभिः शाटिकाचित्रैर्भूताः कार्याः सदा बुधैः ॥६०॥
येऽपि नोक्ता विधातव्यास्तेऽपि कार्यानुरूपतः ।
यस्य यस्य च यल्लिङ्गमसुरस्य सुरस्य च ॥६१॥
यक्षराक्षसयोर्वापि ना (ना?ग) गन्धर्वयोरपि ।
तेन लिङ्गेन कार्यः स यथा सा (शु ? षु) विजान (जा?ता) ॥६२॥
प्रायेण (वा ?) वीर्यवन्तो हि दानवाः क्रूरकर्मिणः ।
किरीटिनश्च कर्तव्या विविधायुधपाणयः ॥६३॥
तेभ्योऽपीषत् कनीयांसो·दैत्याः कार्या गुणैरपि ।
दैत्येभ्यः परिहीणास्तु यक्षाः कार्याः मदोत्कटाः ॥६४॥
हीनास्तेभ्योऽपि गन्धर्वा गन्धर्वेभ्योऽपि पन्नगाः ।
नागेभ्यो राक्षसा हीनाः क्रूर (विक्रिमतसूक्षिणः ?) ॥६५॥
विद्याधराश्च यक्षेभ्यो हीनदेहधराः स्मृताः ।
चित्रमाल्याम्बरधराश्चित्रचर्मासिपाणयः ॥६६॥
नानावेषधरा घोरा भूतसङ्घा भयानकाः ।
पिशाचेभ्योऽधिकाः स्थूलास्तेजसा परुषास्तथा ॥६७॥
अन्यूनाधिकरूपांश्च कुर्वीत प्रायशः शुभान् ॥६८½॥
"पूर्णं भ्रष्टमिदं पद्यम्" ॥६८॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समराङ्गणसूत्रधारनाम्नि वास्तुशास्त्रे
देवादिरूपप्रहरणसंयोगलक्षणं नाम
सप्तपञ्चाशोऽध्यायः

अष्टपञ्चाशोऽध्यायः

पंच-पुरूष-स्त्री-लक्षणम्

पञ्चानां हंसमुख्यानां देहबन्धादिकं नृणाम् ।
दण्डिनीप्रमुखानां च स्त्रीणां तद् ब्रूमहे पृथक् ॥१॥
हंसः शशोऽथ रुचको भद्रो मालव्य एव च ।
पञ्चैते पुरुषास्तेषु मानं हंसस्य कथ्यते ॥२॥
अष्टाशीत्यङ्गुलो हंसस्यायामः परिकीर्तितः ।
विंशत्या वृद्धिरन्येषां चतुर्णां द्व्यङ्गुलक्रमात् ॥३॥
तस्याङ्गुलद्वयं सार्धं ललाटं नासिका मुखम् ।
ग्रीवा च वक्षश्चायामात् भवेदेकादशाङ्गुलम् ।
एवमेवोदरं नाभिमेढ्रयोरन्तरं दश ।
विंशतिश्चाङ्गुलान्यूरू जङ्घे च त्रीणि जानुनी ॥५॥
त्रीण्यङ्गुलान्यङ्गुले च केशमूरङ्गुलद्वयम् ।
केशान्तमानं सर्वेषामाधिकं स्यात् स्वमानतः ॥६॥
विस्तारेण भवेद् वक्षस्तस्यैवाङ्गुलविंशतिः ।
द्वादशाङ्गुलविस्तारौ बाहू हंसस्य निर्दिशेत् ॥७॥
दशाङ्गुलौ प्रकोष्ठौ च (हस्ततये) + +
तथा पृथक्पृथक् चक्षोणिः पीनाङ्गुलि (?) ततो भवेत् ॥७॥
हंसस्वभावेन पृथग + + म्भारनासोकः (?) ।
शशस्य त्र्यङ्गुलं + +नासिका वक्रमेव च ॥९॥
ग्रीवापि तत्प्रमाणैव वक्षस्त्वेकादशाङ्गुलम् ।
तथोदरं तथा नाभिमेढ्रयोरन्तरं दश ॥१०॥
ऊरू विंशतिमात्रौ च शशस्य परिकीर्तितौ ।
त्र्यङ्गुले जानुनी जङ्घे मात्राविंशतिमायते ॥११॥
गुल्फौ च त्र्यङ्गुलायामौ तावन्मात्रं शिरो भवेत् ।
आयामोऽयं शशस्य च स्यान्नवत्यङ्गुलोन्मितः ॥१२॥

द्वाविंशत्यङ्गुलं वक्षो विस्तारेणास्य कीर्तितम् ।
बाहुप्रबाहू पाणी च शशकस्यापि हंसवत् ॥१३॥
समवाच्च स कर्तव्यः स्वभावश्च कृशोदरः ।
(तयोयवेत् केशोरुजङ्घो द्विद्वान ?) विचक्षणः ॥१४।
रुचकस्य मुखायामः प्रोक्तः सार्धदशाङ्गुलः ।
ग्रीवाङ्गुलत्रयं सार्धमायामेनास्य कीर्तिता ॥१५॥
एकादशाङ्गुलान्याहुर्वक्षस्तस्य प्रमाणतः ।
तावत्स्येवोदरं तस्य नाभिमेढ्रान्तरं दश ॥१६॥
विंशतिश्चाङ्गुलान्यूरू जानुनी चाङ्गुलत्रयम् ।
विंशत्यङ्गुलमायामं जङ्घयोस्तस्य निर्दिशेत् ॥१७॥
अङ्गुलत्रितयं गुल्फौ कुर्यात् तस्य शिरोऽपि च ।
द्विनवत्यङ्गुलायामो रुचकः परिकीर्तितः ॥१८॥
इत्यायामोऽस्य विस्तारो वक्षसोऽङ्गुलविंशतिः ।
भुजौ दशाङ्गुलायामौ प्रकोष्ठौ तद्वदेव च ॥१९॥
एकादशाङ्गुलौ हस्तौ विस्तारेणास्य कीर्तितौ ।
पीनांसः पीनबाहुश्च स(लि?लो)लगतिवेष्टितः ॥२०॥
बलवान् वृत्तबाहुः स्याद् रुचको रुचकाकृतिः ।
भद्रस्य प्राहुरायामं मस्तकस्याङ्गुलात्रयम् ॥२१॥
एकादशाङ्गुला + + ग्रीवा सार्धाङ्गुलत्रया ।
वक्षो जठरमप्यस्य सपादैकादशाङ्गुलम् ॥२२॥
नाभिमेढ्रान्तरं चास्य विद्यात् सार्धदशाङ्गुलम् ।
आयाममूर्वोर्जानीयात् सपादाङ्गुलविंशतिम् ॥२३॥
जङ्घे च तावदायामे जानुगुल्फं त्रिमात्रकम् ।
चतुर्नवतिरायामो भद्रस्यैव प्रकीर्तितः ॥२४॥
आयाम एष विस्तारो वक्षसस्त्वेकविंशतिः ।
पृथग् वक्षः पृथक् श्रोणिः वृत्तःबाहुः सुसंस्कृतिः (?) ॥२५॥
भद्राकारो भवेद भद्रो वृत्तवक्षः स्वभावतः ।
मालव्यस्य भवेन्मूर्धा प्रमाणेनाङ्गुलत्रयम् ॥२६॥
(चतुर्मात्रललाटं च नाश वक्त्राशिरोधरा ।
मात्रा द्वादश वक्षेत्वे नाभिमेढ्रान्तरोदरे?) ॥२७॥

अष्टादशाङ्गुलौ चोरू जङ्घे अप्येवमेव हि ।
चतुरङ्गुलकौ + + जानुनी चतुरङ्गुले ॥२८॥
मालव्यस्यायमायामः षण्णवत्यङ्गुलो मतः ।
विस्तारो वक्षसस्तस्य मात्राः षड्विंशतिः स्मृताः ॥२९॥
बाह्वोः षोडशमात्रश्च प्रबाह्वो रेवमेव सः ।
(पार्ष्ण्यौं द्वादमाशत्रस्ये मालव्यस्त्वेष विस्तुतिः?) ॥३०॥
पीनांसो दीर्घबाहुश्च पृथुवक्षाः कृशोदरः ।
वृत्तोरुकटिजङ्घश्च मालवः पुरुषोत्तमः ॥३१॥
हृसस्य वक्त्रं पृथ(ग् ? थु) गण्डमागं
कृशं शशस्यायतमास्यमाहुः ।
विस्तारदैर्घ्याद् भवकस्य तुल्यं (?)
सुखं सुवृत्तं त्विहच (?) भद्रवक्त्रे ॥३२॥
(स्यान्मालावस्या लेपनं तु कान्तमयोज्यं ।
देहौ तु रुपैश्च भवन्ति युक्तास्ते कर्मणि सर्वगुणान्विताास्ते) ॥३३॥
(स दुर्लभं स्यात् पुरुषः प्रमेय-
मानोऽस्ति कीर्ण इति ह षष्टः?) ॥३४॥
(मांसलेन शरीरेण ग्रीवासिरा यया + + ।
मांसलायतशाखा च नारी वृत्तेति सा मता) ॥३५॥
पृथुवक्त्रा कटिह्रस्वा ह्रस्वग्रीवा पृथूदरी ।
पुंवत्काण्डकतुल्या स्यात् सा नारी पौरुषी मता ॥३६॥
अल्पकायशिरोग्रीवा लघुशाखा-मवेक्ष्य या
कृशाल्पबाह्वसत्वा च सा नारी बालकी स्मृता (?) ॥३७॥
पुंस्पर्शात् पश्यता (?) या स्यात् कौमारे प्राप्तयौवना ।
अन्य सा बालकी प्रोक्ता स्त्रीलक्षणविचक्षणैः ॥३८॥
हंसादिपुंसामिदमेवमुक्तं
यद्वा यथालक्षणमानमत्र ।
स्त्रीणां च सम्यग् (गदिता सुखानाद्)
यो वेत्ति मान्यः स भवेन्नृपाणाम् ॥३९॥
इति महाराजाधिराजश्रीभोजदेवविरचिते समराङ्गणसूत्रधारनाम्नि वास्तुशास्त्रे
पञ्चपुरुषस्त्रीलक्षणं नाम अष्टपञ्चाशोऽध्यायः

एकोनषष्टितमोऽध्यायः

दोष-गुण-निरूपण-लक्षणम्

अथ वर्ज्यानि रूपाणि ब्रूमहेऽर्चादिकर्मसु ।
यथोक्तं शास्त्रतत्त्वज्ञैर्गोब्राह्मणहितार्थिभिः ॥१॥
अज्ञातशास्त्रेण घटि(ता?तं) शिल्पिना दोषसंयुतम् ।
अपि माधुर्यसम्पन्नं न ग्राह्यं शास्त्रवेदिभिः ॥२॥
श्लिष्टसन्धि विभ्रान्तां वक्रां चावनतां तथा ।
अस्थितामुन्नतां चैव काकजङ्घां तथैव च ॥३॥
प्रत्यङ्गहीनां विकटां मध्ये ग्रन्थिनतां तथा ।
ईदृशीं देवतां प्राज्ञो हितार्थनैव कारयेत् ॥४॥
अश्लिष्टसन्ध्या मरणं भ्रान्तया स्थानविभ्रमम् ।
वक्रया कलहं विद्यान्नतया वयसः क्षयम् ॥५॥
नित्यमस्थितया पुंसामर्थस्य क्षयमादिशेत् ।
भयमुन्नतया विद्याद्धृद्रोगं च न संशयः ॥ ६॥
देशान्तरेषु गमनं सततं काकजङ्घया ।
प्रत्यङ्गहीनया नित्यं भर्तुः स्यादनपत्यता ॥७॥
विकटाकारया ज्ञेयं भयं दारुणमर्चया ।
अधोमुख्या शिरोरोगं (तथानयापि च?) ॥८॥
एतैरुपेता दोषैर्या वर्जयेत् तां प्रयत्नतः ।
अन्यैरपि युतां दोषैरर्चां ब्रूमोऽथ सम्प्रति ॥९॥
(उद्बद्धपिण्डिका सासिसासि?) स्वामिनो दुःखमावहेत् ।
(कुक्षिष्टिप्राय?) दुर्भिक्षं रोगान् कुब्जार्चिता नृणाम् ॥१०॥
पार्श्वहीना तु भवति राज्यस्याशुभवर्धनी ।
(शालायासनया स्थानं क्षीण?) प्रतिमया भवेत् ॥११॥
आसनालयहीनायां बन्धनं स्थानविच्युतिः ।
नानाकाष्ठसमायुक्ता या चैवायसपिण्डिता ॥१२॥

सन्धिभिः (प्रविसहिर्या?) सामर्थ्यमथवा भवेत् ।
(सम्बन्धाकृष्ट?) लोहेन त्रपुणा वा कवाचन ॥१३॥
दारुणा च तथैवोक्ता प्रतिमा (यास्तु? शास्त्र) वेदिभिः ।
सन्धयश्चापि कर्तव्याः सुश्लिष्टाः पुष्टिमिच्छता ॥१४॥
अर्चनाम चराधेन (?) शास्त्रदृष्टविधानतः ।
बध्नीयात् ताम्रलोहेन सुवर्णरजतेन वा ॥१५॥
(कृतेन केणुना चान्यथा स्तुं सामबद्धावद्धावहा?)।
तस्मात् सर्वप्रयत्नेन स्थपतिः शास्त्रकोविदः ॥१६॥
कुर्यादर्चां यथान्यायं सुविभक्तां प्रमाणतः ।
(न क्षतां नोपदिग्धां च न च विवर्जिता ॥१७॥
न प्रत्यङ्गैः प्रहीनं च घ्राणपर्वनखादिभिः?) ।
सुविभक्तां यथोत्सेधां प्रसन्नवदनां शुभाम् ॥१८॥
निगूढसन्धिकरणां समायतिमृजुस्थिताम् ।
ईदृशीं कारयेदर्चां प्रमाणगुणसंयुताम् ॥१९॥
समोपचितमांसाङ्गाः पुरुषाः स्युः समासतः ।
प्रमाणलक्षणयुता वस्त्ररत्नविभूषिताः ॥२०॥
ज्ञात्वा गुणान् परिकलय्य च दोषजात-
मर्चां यथोचितगुणां विदधीत भूत्यै ।
शिष्यत्वमेत्य विविध(स्स?) मुपासतेऽन्ये
तं शिल्पिनः कृतधियश्च मुहुः स्तुवन्ति ॥२१॥

इतिमहाराजाधिराजश्रीभोजदेवविरचिते समराङ्गणसूत्रधारनाम्नि वास्तुशास्त्रे
दोषगुणनिरूपणं नाम एकोनषष्टितमोऽध्यायः ।

ऋज्वागतादि-स्थान-लक्षणम्

अत ऊर्ध्वं प्रवक्ष्यामि नवस्थानविधिक्रमम् ।
(संपात्याद्धाणां?) हि जायन्ते नव वृत्तयः ॥१॥
पूर्वमृज्वागतं तेषां ततोऽर्धर्ज्वागतं भवेत् ।
ततः साचीकृतं विद्यादध्यर्धाक्षमनन्तरम् ॥२॥
चत्वार्यृज्वागतादीनि परावृत्तानि तानि च ।
ऋज्वागतपराव् (त? तं) ततोऽर्धर्ज्वागतादिकम् । ३॥
साचीकृतं परावृत्तं ततोऽध्यर्धाक्षपूर्वकम् ।
पार्श्वागतं च नवमं स्थानं भित्तिकविग्रहम् ॥४॥
ऋज्वर्धऋजुनोर्मध्ये चत्वारि व्यन्तराणि च ।
अर्धर्जु साचीकृतयोर्मध्ये च व्यन्तरत्रयम् ॥५॥
(द्व्यर्धर्ज्वा?) साचीकृतयोर्मध्ये द्वे व्यन्तरे परे ।
(परोक्ष्यर्धाक्षपार्श्वं?) व्यन्तरं चैकमन्तरे । ६॥
ऋज्वागतपरावृत्तपार्श्वाभ्यागतयोर्द्वयोः ।
अन्तरे व्यन्तराणि स्युः स्थानकान्यपराण्यपि ॥७॥
ऋज्वागताद्यं मध्यं च विग्रहं (वेन्वा + + + ।
ऋज्वागतां + + + + शेषभाव्यन्तरा व्यया ?) ॥८॥
अर्धापाङ्गमर्धपुटमर्धार्धपुटमेव च ।
अर्धर्ज्वंसेऽपि कथितं सिलीवव्यन्तरं व्ययः ?) ॥९॥
अर्धसाचीकृतं चैव स्वस्तिकं च ततः परम् ।
(साचीकृतोशे?) द्वावुक्तावंशौ द्व्यर्धाक्षसंज्ञिते ॥१०॥
द्व्यर्धाक्षांशपरावृत्तं द्व्यर्धाक्षांस च ते उभे (?) ।
(द्विज्वाक्ष?) व्यन्तरे प्रोक्ते चित्रकारविशारदैः ॥११॥
ऋज्वागतादध्यर्धाक्षं (?) यथा प्रोक्तानि संज्ञया ।
व्यन्तराणि तथैव स्युः परावृत्ते यथाक्रमम् ॥१२॥

वक्रित्र्यं भित्तिके नास्तीत्येव चित्र(विचित्र्यं चि?) विदो विदुः ।
एकार्धचित्रमेवं च स्थानानि व्यस्तवर्त्मना ॥१३॥
वितस्त्यमन्तरं स्थाप्यं पादयोः सुप्रतिष्ठितम् ।
हिक्कायां पादयोश्चान्तभूमौ लम्बे प्रतिष्ठिते ॥१४॥
प्रोक्तमृज्वागतं पूर्वं प्रमाणेन निरूपितम् ।
ततोऽर्धर्ज्वागतस्यैवं प्रमाणमुपलक्षयेत् ॥१५॥
ब्रह्मसूत्रं तु कर्तव्यं मुखस्यैव तु मध्य(गः?गम्) ।
नेत्ररेखासमत्वेन तिर्यक्कालो भवेन्मुखम् (?) ॥१६॥
अपाङ्गस्याक्षिकूटस्य कर्णस्य च भवे(त्) क्षयः ।
अन्यत्र कर्णमानं स्यादर्धाङ्गुलविशेषितम् ॥१७॥
दृक्सूत्रे ब्रह्मलेखाया अपरे स्यात् (कलाद्वयम् ।
यच्छमात्राश्रुपातोक्षि श्रीयतान्योपवस्तथा?) ॥१८॥
त्रियवाः श्वेतभागः स्यात् तारा च प्रोक्तमानतः ।
विस्तारः श्वेतभागश्च करवीरोऽपि चोक्तवत् ॥१९॥
परभाः (?) करवीरं स्याद् ब्रह्मसूत्रात् तथाङ्गुलम् ।
पूर्वभाकरवीरात्तु (?) सङ्क्रमश्चाङ्गुलं भवेत् ॥२०॥
कर्णनेत्रान्तरं प्रोक्तं कला(न्य?ध्य)र्धाङ्गुलाधि (कम्?का) ।
(पूर्वकू सर्वदिस्वाविक्षाय्यत् कथयेत् पराम ?) ॥२१॥
पुटोङ्गुलं ब्रह्मसूत्रात् कपोलाद् द्व्यङ्गुलं भवेत् ।
पूर्वे परत्र मात्रार्धं पुटः स्याच्छेषमुक्तवत ॥२२॥
(परभागान्तराष्ट?) स्यादङ्गुलं द्वियवाधिकम् ।
अधरः परभागे तु यवषट्कं विधीयते ॥२३॥
अधरान्ता कला (?) गण्डो ब्रह्मसूत्रात् पुनर्हनुः ।
परभागेऽङ्गुलं सार्धं मुखलेखाङ्गुलं ततः ॥२४॥
(आरुड वा यत्कायं मुखयां पर्यन्तलेखया ।
परिवर्तसुखावेशा?) ज्ञात्वा कार्या प्रयत्नतः ॥२५॥
अपादमध्यं हि ज्ञातः ?) सूक्ष्मेऽप्यस्मिन् प्रवर्तिते ।
(खरे लुप्येत तुर्यांशः पूर्वतोचाविवर्धते ?) ॥२६॥
कक्षाधरः परे भागे सूत्रतः पञ्चगोलकः ।
पूर्वभागे (त्रुतं ?) चिबुकं (मङ्गो ? षड्गो) लपरिमाणतः ॥२७॥

मध्ये सूत्रात् (पर?) पार्श्वलेखा + + मात्रकचतुष्कलम् ।
इतरतो मध्य (मो? मात्) सूत्रात कला स्यात्तत (मात्रका?) ॥१८॥
(वृतंतलेखातस्मात्वं विधाकलत्रयम् ।
स्तनाः पार्श्वकलां कुर्यात् स्तनं वा पतमण्डलम् ?) ॥२६॥
परतो हस्तकः कार्यः कर्मयोगानुसारतः ।
(पार्श्वपर्यन्त सर्वा भागे वर्वडलालम्?) ॥३०॥
तथैव पूर्वहस्तस्य यथायोगं प्रकल्पना ।
(प्रभ्ययस्वाग + दीनां?) क्रिया स्याद् दक्षिणे करे ॥३१॥
मध्ये षडङ्गुला रेखा बाह्यसूत्रात् परे भवेत् ।
पूर्वस्मिन् बाह्यलेखा तु मध्ये (सा?स्या) दष्टमात्रका ॥३२॥
नाभिदेशे परे भागे बाह्यासौ सप्तमात्रका ।
कलामात्रं भवेन्नाभिस्तस्याः पूर्वं नवाङ्गुला ॥३३॥
परे भागे कटिः सप्त मात्रा दश च पूर्वतः ।
ऊरुलेखा परे भागे मुखमानस्य मध्यतः ॥३४॥
प्राग्भागस्य बहिर्लेखा + + + परजानुतः ।
(परभागेन्द्रवास्तेश्च सूत्रस्यात् तद्वदङ्गुले?) ॥३५॥
परस्य नलकस्य स्याल्लेखा प्रागङ्गुलान्तरे ।
परभागस्य षष्ठांशाः (सूत्रा प्रागङ्गुलद्वयोः?) ॥३६॥
नलेन परपादस्य भूमिलेखा विधीयते ।
ततोऽङ्गुष्ठोङ्गुलेनाधः पार्ष्णिरूर्ध्वं तदर्धतः ॥३७॥
अङ्गुष्ठाग्रं ब्रह्मसूत्रात् परस्मिन् पञ्चमात्रकम् ।
तलं च परभागस्तिर्यक् पञ्चाङ्गुलं स्मृतम् ॥३८॥
(सत्वितस्तलघाष्ठ्येः?) स्यादङ्गुष्ठाग्रं कलात्रये ।
अङ्गुल्योऽङ्गुष्ठतः सर्वा (व्रजत्परयं?) क्रमात् ॥३९॥
(सवित्वलयासाद द्विरङ्गुल्यतो?) नवाङ्गुलः ।
यथोक्तं जानु पूर्वं स्यात् सूत्रतश्चतुरङ्गुले ॥४०॥
नलकस्तद्वेयस्य नलकौ त्र्यङ्गुलान्तरौ ।
(सूत्रावकः कलास्तिस्त्राङ्गुष्ठस्त्वङ्गुलत्रयम् ॥४१॥
भूमिसूत्राद् गतोऽधस्तात् पूर्वाङ्गुष्ठो भवेत् कला ।
अङ्गुष्ठोऽङ्गुलयश्चेति सर्वमन्यद् यथोदितम् ॥४२॥

(बइयपार्श्वतलप्रविपारंह्रौ ?) मध्यमे तलम् ।
एवमुक्तप्रमाणेन ज्ञात्वा युक्त्या समादिशेत् ॥४३॥
अर्धर्ज्वागतमित्येतत् प्रवरं स्थानमीरितम् ।
लक्ष्म साचीकृतस्याथ स्थानकस्याभिधीयते ॥४४॥
विन्यस्येद् ब्रह्मसूत्रं प्राक् स्थानबोधस्यक सिद्धये ।
ललाट परभागे स्यात् केशलेखा तथा कला ॥४५॥
परभागभ्रुवो लेखा + + + र्धमुदाहृता ।
(परता + क्षिलेखायां कालिका द्वियतो ज्ञत?) ॥४६॥
ज्योतिषः स्यात् परे भागे तारा दृश्या यवोन्मिता ।
यवमात्रं ततो ज्योतिस्तस्मात् तारा यवद्वयम् ॥४७॥
श्वेतं च करवीरं च ततः प्रागुक्तमानतः ।
कनीनिका तु नासाया मूलं विद्याद् यवान्तरम् ॥४८॥
नासामूलं प्रमाणेन ततो ज्ञेयं यवत्रये ।
ब्रह्मसूत्रात् पूर्वभागे (नगःतो?) र्ध्वगोलकौ ॥४९॥
(आपाङ्ग स्तात्रेतो?) विद्याद् द्विगोलकमितेऽन्तरे ।
तस्माद् भागेन कर्णान्तः कर्णः स्याद् विस्तरेण तु ॥५०॥
द्वियवोना कला चक्षुर्ध्वावृत्या परिवर्धितः ।
पूर्वस्य करवीरेण सह श्वेत्यं यवत्रयम् ॥५१॥
द्वितीयश्वैत्यदृक्ताराप्रसृतिः प्रोक्तमानतः ।
कपोललेखा परतो (यवद्वा ता?) कला भवेत् ॥५२॥
ब्रह्मसूत्रान्नासिकाग्रं परस्मिन् सप्तभिर्यवैः ।
नासापुटः पूर्वभागे स्याद् यवाधिकमङ्गुलम् ॥५३॥
पूर्वे भागे यवं गोजी तत्रोपान्ते विधीयते ।
परभागोत्तरोष्ठः स्यात् प्रमाणेनार्धमात्रकः ॥५४॥
त्रियवश्चाधरोष्ठः स्याच्छेषश्चापचयस्तयोः ।
पाल्या मध्ये भवेत् सूत्रं पाल्यास्तु चिबुकं परे ॥५५॥
हनुपर्यन्तलेखा च सूत्रावर्धाङ्गुले भवेत् ।
हनोर्मध्यगतं सूत्रं परे स्यात् परिमण्डलम् ॥५६॥
सहैकसूत्रे परदृक् पर्यन्तेन परिस्फुटा ।
मुखपर्यन्तलेखार्धंहनोरुपरि चाधरः ॥५७॥

कुर्याल्लेखाभिरेताभिः परभागं विचक्षणः ।
(सूत्राङ्गुलोर्ध्वमात्रायां तस्माद् ग्रीवा यथोदिता ॥५८॥
सूत्रसंयोगात् पूर्वस्मिन्नङ्गुले सयवेऽङ्गलः ?) ।
हिक्काध्यर्धाङ्गुलं सूत्रात् पूर्वं स्यात् सुप्रतिष्ठिता ॥५९॥
बाह्यलेखा हि तत्सूत्रात् परस्मिन्नङ्गुलाष्टके ।
(तालें यवोनग्रीवातो नग्रीवक्षेयोसूनदूर्वकौ ?) ॥६०॥
हिक्कासूत्रात् समारम्भः वक्षोभागोऽग्रिकं (?) भवेत् ।
(तावन्मात्रे तरेवाहु ?) तस्मात् प्रभृति निर्दिशेत् ॥.१।
हिक्कासूत्रात् परे भागे स्तनश्चाङ्गुलपञ्चके ।
रेखान्तसूचकः कार्यो मण्डलं सार्धमङ्गुलम् ॥६२॥
तस्मादनन्तरं बाह्यभागमात्रं विनिर्दिशेत् ।
हिक्कासूत्रात् समारम्भः स्तनः (पूर्वषडङ्गुले?) ॥६३॥
स्तनात् षडङ्गुले (तिर्यगक्षो स्मा द्वौ ?) द्विभागिकः ।
कक्षतो द्विकलेऽधस्ताद् बाह्यलेखा विधीयते ॥६४॥
आभ्यन्तरा बाह्यलेखा स्तनात् पञ्चाङ्गुलेऽन्तरे ।
ब्रह्मसूत्राच्च भागेन मध्यभागे (परि?) विदुः । ६५॥
(मध्यास्वककयावहः परे?) तिर्यग् विभज्यते ।
मध्यप्रान्तः पूर्वभागे भवेत् सूत्राद् दशाङ्गुलः ॥६६॥
तिर्यङ् नाभिप्रदेशः स्यात् परतो ब्रह्मसूत्रतः ।
यवैश्चतुर्भिरधिकमङ्गुलानां चतुष्टयम् ॥६७॥
पूर्वभागे विनिर्दिष्टः स एवं काबशाङ्गुलः ।
मध्येनेति परस्योरोः सूत्रं नाभ्यन्तराश्रितम् ॥६८॥
प्रयात्यपरजाच्चैतात् (?) पूर्वतः कलया च तत् ।
जान्वधोभागतश्चार्धकलया त्रियवेन च ॥६९॥
जङ्घामध्येन लेखायाः प्रसक्तं नलकस्य तु ।
(यांते वं रवं ?) परतश्चतुर्भिः सूत्रमिष्यते ॥७०॥
अनेनैवानुसारेण बहिर्लेखा विधीयते ।
ब्रह्मसूत्रात् परे भागे कटिरङ्गुलपञ्चके ॥७१॥
(तामालमात्रा तु सा पूर्वे मेढ़ाग्रं सूत्रसङ्गतम् ।
सूत्रादरभागोरू मूलाग्राये ?) ॥७२॥

सूत्रावपरभागोरुमध्ये रेखा कलाद्वये ।
सूत्रात् पूर्वोरुमूलं स्यात् पूर्वतः कलया तथा ॥७३॥
कलाद्वये त विज्ञेया रेखा पूर्वस्य जानुतः ।
सार्धाङ्गुलयवं जानु तत्पादवं चार्धमङ्गुलम् ॥७४॥
सूत्रेण परपादस्य मध्यरेखा विभज्यते ।
आदिमध्यान्तलेखायां सूत्रशोचमुदाहृता (?) ॥७५॥
सूत्रात प्राग्भागमलके (?) प्रान्तः मञ्चभिरङ्गुलैः ।
अर्धाङ्गुलं क्षयः कार्यः परभागोरुजङ्घयोः ॥७६॥
पराक्षिमध्यगं सूत्रं लम्बमूमिप्रतिष्ठितम् ।
परपादतलान्तात् प्रागङ्गुलेन विधीयते ॥७७॥
+ + सूत्रात् पूवपादस्य तलमष्टाङ्गुलं भवेत् ।
अधस्तात् तलयोः सूक्ष्मा स्याल्लेखाष्टादशाङ्गुलम्॥७८॥
अङ्गुष्ठकाद्रकमात् (?) प्रदेशिन्यङ्गुलाधिका ।
(परपादतलावस्तून पूर्वाह्यङ्गुष्ठमूलगम् ॥७९॥
सूत्रं यथाति?) सा भूमिलेखेति परिकीर्तिता ।
सूत्रावर्धाङ्गुलेनोर्ध्वं तस्मात पार्ष्णिः परस्य च ॥८०॥
अङ्गुष्ठादङ्गुलीपातः पूर्वपादेऽनुसारतः ।
उपप्रदेशिनीमानात् कुर्यादत्र प्रदेशिनीम् ॥८१॥
अपराश्चाङ्गुलीः सर्वाः क्रमेण क्षपयेत् ततः ।
इति साचीकृतं स्थानमेतदुक्तं यथार्थतः ८२॥
अध्यर्धाक्षमिदानीं च स्थानकं संप्रवक्ष्महे ।
ब्रह्मसूत्रं मुखे कृत्वा मानमत्र विधीयते ॥८३॥
केशान्तलेखा सूत्रात् स्यान्मात्रैका यवसंयुता ।
[भ्रुवः सद्वियवामात्रा लेखा कृशयवाङ्गुलाः ॥८४॥
उत्कोयमन्तरे वर्त्म ताराय अर्धमालिखेत ।
स्वैत्यं चतुर्यवं वृद्यशेषं सा तिरस्कृतम् ॥८५॥
कपोतरेखा परतो यववर्जितमङ्गुलम् ।
सूत्रापूर्वापुटान्तः स्यादर्धाङ्गुलमितेन्तरे ॥८६॥
नासिकान्तोऽङ्गुलं सूत्रात् परे पूर्वतपाङ्गुलम् ।
मूले नासापुटः साद्रः सूत्रं गोज्याश्च मध्यगम् ?] ॥८७॥

यवार्धमात्रा गोजी स्यादुत्तरोष्ठः परस्य यः ।
स ब्रह्मसूत्रादारभ्य विज्ञेयो द्वियवोन्मितः ॥८८॥
परे स्वधस्तान्नासाया रेखा चार्धाङ्गुलं भवेत् ।
परभागेऽधरोष्ठस्य प्रमाणं + यवं मतम् ॥८९॥
हनुपर्यन्तलेखाया मध्ये सूत्रं प्रतिष्ठितम् ।
सूत्रात् प्राक् करवीरः स्याद् द्वियवोनाङ्गुलद्वयम् ॥९०॥
यवार्धं स च दृश्येत इवर्त्यं सार्धयवं ततः ।
+ तारा त्रियवा ज्ञेया शेषमुक्तप्रमाणतः ॥९१॥
कर्णावर्तादधः कर्णमध्यभागेन संमितम् (?) ।
द्व्यङ्गुलः कर्णविस्तारः कर्णावर्ताच्चतुर्यवे ॥९२॥
शिरःपृष्ठस्य लेखा स्यादिति ज्ञात्वोक्तमाचरेत् ।
कर्णसूत्राद् बहिर्ग्रीवा विधातव्यैकमङ्गुलम् ॥९३॥
गलो ग्रीवा च हिक्का च सूत्राद् प्रागङ्गुलोत्तरे ।
हिक्कासूत्राद् भवेदूर्ध्वमंसलेखा तथाङ्गुलम् ॥९४॥
ब्रह्मसूत्रात् परे भागे स्यादं सोऽङ्गुलसंमिते ।
(वक्षोऽङ्गुलं ब्रह्मसूत्रां + + नस्ति कलान्तरे (?) ॥९५॥
भागमात्रे भवेत् कक्षासूत्रात् पूर्वः स्तनस्य च ।
कक्षातस्त्रिकलं यावत् पार्श्वलेखा विधीयते ॥९६॥
(दूरादग्रभुजस्तस्याग्रे कर्मानुसारतः ।
प्रासादमध्यः सूत्रः स्यादेकादशभिरङ्गुलैः ॥९७॥
परभागस्य मध्यस्त?) सूत्रात् स्यादङ्गुलैस्त्रिभिः ।
अङ्गुलेन परे भागे सूत्रतो नाभिरिष्यते ॥९८॥
नाभेरुदरलेखा तु विज्ञातव्याङ्गुलत्रये ।
श्रोणी कर्णो भवेन्नाभे(?)मुखमर्धाङ्गुलान्वितम् ॥९९॥
ब्रह्मसूत्रात् कटिः पूर्वे त्रिभागा त्र्यङ्गुला परे ।
(ब्रह्मसूत्राश्रित मेढ्रस्लेल चापरतो भवेत् ॥१००॥
पूर्वोक्तः मध्यमेखास्यात् सूत्रात् प्रत्यङ्गुलमन्तरे?) ।
तस्यैव मूलरेखा च सूत्रात् प्राग् द्व्यङ्गुलेऽन्तरे ॥१०१॥
मूललेखा परस्योरोः सूत्रात् स्याद् द्विकलेऽन्तरे ।
पर्यन्तजानुनो भागे पर्यन्तोपरि जानतः ॥१०२॥

परभागिका आतद्वें(?) सूत्रस्य सम्यक् प्रतिष्ठितम् ।
जानुमध्ये गता लेखा बाह्यलेखाश्रिता भवेत् ॥१०३॥
अध्यर्धमात्रं जानु स्यादधोलेखा तु तस्य या ।
अर्धाङ्गुलेन सा सूत्रात पूर्वतः प्रविधीयते ॥१०४॥
सूत्रात् परे पराङ्गुष्ठमूलपादोनमङ्गुलम् ।
मूलावङ्गुष्ठकस्याग्रं सार्धैः स्यादङ्गुलैस्त्रिभिः ॥१०५॥
सूत्रात् परं स्याज्जङ्घाया लेखाङ्गुलचतुष्टये ।
तस्मास्तु पूर्वजङ्घाया लेखा स्यादङ्गुलद्वये ॥१०६॥
पूर्वजानु कलामानं शेषं कुर्याद् यथोदितम् ।
परपादतले (स्तम्भं?) यत् तिर्यक् सुप्रतिष्ठितम् ॥१०७॥
(तत्प्राक्प्रदेलस्योर्ध्वं?) सार्धया कलया भवेत् ।
(प्राग्भङ्गोऽङ्गुष्ठमूलेच्छस्तत्र स्वीया?) कनिष्ठिका ॥१०८॥
(कलामात्रं निजाङ्गुष्ठावंधासागं?) प्रपद्यते ।
(यत् पराङ्गुलम्बसूत्रं प्रतिपद्यते?)
यत् पराङ्गुष्ठमूलोत्थं लम्बसूत्रं प्रपद्यते ॥१०९॥
(मध्येन पूर्वभागाग्ति सबन्धाङ्गुष्ठकस्य तत् ।
पूर्वपार्ष्णितलादूर्ध्वं विदध्यादङ्गुलत्रये ॥११०॥
पार्ष्णेः परस्य पादस्य पूर्वपाद तिरस्कृतम् ।
अध्यर्धाक्षं यथाशास्त्रमेवं स्थानकमालिखेत् ॥१११॥
अथ पार्श्वागतं नाम स्थानं पञ्चममुच्यते ।
व्यावर्तितमुखस्यान्ते ब्रह्मसूत्रं विधीयते ॥११२॥
ललाटबाह्यलेखां च सूत्रस्पृष्टां प्रदर्शयेत् ।
सूत्रात् तु नासिकावंश. (संवृद्धच्य ह्यक्षमानतः?) ॥११३॥
अपाङ्गो द्विकले सूत्रात् कर्णो (यंशात्?) कलाद्वये ।
कर्णो द्व्यङ्गुलविस्तारः शिरःपृष्ठं कला ततः ॥११४॥
अस्य मध्यगतं सूत्रमास्यार्धं स्थापयेत् ततः ।
अङ्गुले चिबुकं सूत्राद्धनुमध्यं चतुर्यवे ॥११५॥
सार्धाङ्गुले ततः कण्ठ तिग्रीवाङ्गुले ततः ।
अङ्गुलेन ततो हिक्का चतुर्भिर्ह्रास सूत्रतः ॥११६॥
मूर्ध्नो श्रवणपाल्यन्तेनैति सूत्रं तदुच्यते ।

ग्रीवायाङ्गुल्यमध्येन(?) मध्यसूत्रं तदुच्यते ॥११७॥
भागे हिक्कामध्यसूत्रावण्डमूलं कलाद्वये ।
मात्राष्टके च पृष्ठं तो(?) हृल्लेखाप्येवमेव हि ॥११८॥
स्तनस्य मण्डलं तस्मादङ्गुलेन विधीयते ।
कक्षा च पूर्वभागे स्यान् सूत्रात् पञ्चभिरङ्गुलैः ॥११९॥
मात्रात्रयेणापरस्मिन् भागे कक्षा विधीयते ।
उभयोरन्तयोः प्राहुर्मध्यमष्टाङ्गुलं बुधाः ॥१२०॥
अङ्गुलैर्दशभिर्मध्यं पर्यन्तो मध्यसूत्रतः ।
मध्यपृष्ठं चतुर्भिः स्यान्नाभिपृष्ठं च पञ्चभिः ॥१२१॥
नाभ्यन्तरेखा नवभिः कटिपृष्ठं कलात्रये ।
उदरप्रान्तलेखा च ज्ञेया दशभिरङ्गुलैः ॥१२२॥
मात्राभिरष्टभिः सूत्रात् स्फिजो मध्यं प्रचक्षते ।
वस्तिशीर्षे च नवभिः स्फिगन्तोऽष्टभिरङ्गुलैः ॥१२३॥
अष्टभिर्मेढ्रमूलं स्यादूरुमध्यं च सप्तभिः ।
अङ्गुलैः पञ्चभिर्मूलमूरोः पाश्चात्यमुच्यते ॥१२४॥
चतुर्भिरङ्गुलैः सार्धं करमध्यं च पृष्ठतः ।
अग्रतः पञ्चभिः सार्धैस्तदेव प्राहुरङ्गुलैः ॥१२५॥
करमध्याङ्गुलैर्मध्यं सूत्रमध्ये विधीयते ।
जान्वर्धे मध्यसूत्रं स्याद् भागो लेखा च जानुतः ॥१२६॥
भवेदुभयतः सूत्रं जङ्घा मध्ये च कीर्तिता ।
जङ्घा षडङ्गुला सूत्रं मध्ये स्यान्नलकस्य च ॥१२७॥
उभयोः पार्श्वयोः कार्यो नलकश्चाङ्गुलद्वयम् ।
चतुर्भिरङ्गुलैः पार्ष्णिर्मध्यसूत्राद् विधीयते ॥१२८॥
यथोक्तमानेनाङ्गुल्यस्तथा पादतलं भवेत् ।
पार्श्वागतमिदं प्रोक्तं स्थानं भित्तिकसंज्ञकम् ॥१२९॥

पार्श्वागतस्थानम् ॥

अतः परं परावृत्तस्थानकान्यभिदध्महे ।
ऋज्वागतपरावृत्तं तत्रादावभिधीयते ॥१३०॥
तत्राङ्गुलद्वयं कर्णौ विधातव्यौ पृथक् पृथक्
पार्ष्णिपर्यन्तयोर्मध्यं तथा सप्ताङ्गुलं भवेत् ॥१३१॥

अङ्गुलत्रितयं सार्धं पार्ष्णी कार्यौ पृथक् पृथक् ।
कनिष्ठानामिकामध्या वर्धयेच्चतुरङ्गुलम् ॥१३२॥
अङ्गुष्ठानामिकामध्याकनिष्ठ(वलिखेन्तरे?) ।
परावृत्तमिदं शेषमृज्वागतवदादिशेत् ॥१३३॥
अध्यर्धाक्षादिकादीनि यानि स्थानानि तेषु यत् ।
भवेद् यस्य परावृत्तं तद्वशात् तस्य तद् भवेत् ॥१३४॥
+ + यस्य हि यद् दृश्यं स्थानकस्याङ्गमीरितम् ।
तद्दृश्यं परावृत्ते तस्यादृश्यं च दृश्यते(?) ॥१३५॥
स्थानानि गदितानि + जीवेषु द्विपदेषु च ।
निर्जीवेष्वपि ज.नीयाद् यानासनगृहादिषु ॥१३६॥
स्थानानि मूलभूतानि नवैतानि वस्तुतः ।
यानि विंशति-भक्तानि तद्भेदानेव तान् विदुः ॥१३७॥
मूर्धस्थिता यदा दृष्टा ऋज्वादीनि विलोकयेत् (?) ।
स्थानानि तेषां मानं तदस्मात् तदिहोच्यते ॥१३८॥
विस्तृत्याष्टादश न्यस्येदायत्या द्विगुणानि च ।
(अङ्गुल्यन्यादारास्त्र?) यथाभागं यथोचितम् ॥१३९॥
आयामस्यार्धदेशे च विस्तारोऽस्याग्रतोऽष्टभि ।
++++++ (पृष्ठप्रदेशाद्र +मङ्कयेत् ?) ॥१४०॥
तन्मध्यगामिनी (स्त?सू)त्रे न्यस्येदायतविस्तृते ।
अङ्गानां स्यात् तदवधिर्निर्गमो (वक्ष्यमाणकः ॥१४१॥
स्नत्योगतो गर्भसूत्रादित्यादि?) ।
स्तनगर्भो गर्भसूत्राद् विस्तृ(तो?तौ) स्यात् षडङ्गुलः ॥१४२॥
षडङ्गुलः स्यात् स्तनयोरि .यंग् गर्भ(वि)निर्गमः ।
तिर्यग् गर्भा(त्) पृष्ठपक्षौ स्फिजावपि दशाङ्गुले ॥१४३॥
(ने?न)वाङ्गुले पृष्ठवंशः स्फिजो(:)सप्ताङ्गुलेऽन्त(रम्?रे) ।
कक्षाया मूलमायामाद् गर्भतश्च द.ाङ्गुलम् ॥१४४॥
ि.र्गतोऽग्रेऽङ्गुलं तस्य सूत्रात् सप्त च पृष्ठतः ।
गर्भसूत्रात् ततस्तिर्यक् पादांशोऽष्टादशाङ्गुलः ॥१४५॥
गर्भाद यवप्रदेशश्च (?) भवेत् पञ्चभिरङ्गुलैः ।

अष्टाभिर्जठरं गर्भात् पार्श्वयोः पुरतोऽपि च ॥१४६॥
उदरस्य + मं पृष्ठं पश्चात् सप्तभिरङ्गुलैः ।
सा(र्धे द्वा? र्धैर्द्वा)दशभिर्मूलमुर्वो(रयो?) मतोऽङ्गुलैः ॥१४७॥
पञ्चाङ्गुलं निर्गमस्त(त्) + स्यात् सप्त च पृष्ठतः ।
ऊरुमूलस्य पृष्ठात् तु स्फिजौ त्र्यङ्गुलनिर्गतौ ॥१४८॥
मेढ्रमग्रे ततो ज्ञेयं गर्भसूत्रात् षडङ्गुले ।
तिर्यक्सूत्राज्जानुपार्श्वं सा(र्धे?र्धै)र्नवभिरङ्गुलैः ॥१४९॥
आयामसूत्राज्जान्वन्तपृष्ठेऽग्रे चतुरङ्गुल· (?) ।
नलकश्च भवेद् गर्भात् तिर्यगस्य षडङ्गुलः ॥१५०॥
गर्भसूत्रात् नु नलकः पृष्ठतश्चतरङ्गुलः ।
सूत्रान्ताङ्गुल्यपर्यन्तः (?) स्यात् सार्धैः षड्भिरङ्गुलैः ।१५१
अक्षः ?) सार्धाङ्गुले सूत्राद् भवेद् विस्तृतिदर्शनात् ।
चतुर्दशाङ्गु ला?ल): पादो दैर्घ्येणात्र प्रकीर्तितः ॥१५२॥
गर्भादष्टाङ्गुलाग्रोऽसौ पश्चादपि षडङ्गुलः ।
जानुनोरक्षश्च स्यादन्तरमङ्गुलं मिथः ?) ॥१५३॥
ऊर्वोरङ्गुलमुद्दिष्टं (न भलयो?) श्चतुरङ्गुलम् ।
ऋज्वागतमिति प्रोक्तमर्धर्जौ मध्यसूत्रतः ॥१५४॥
(परिवर्तंतगुलगं सावावप्यङ्गुलद्वयम् ।
तस्मात् सावेस्त सार्धक्षये? द्व्यङ्गुले परिवर्तनी ॥१५५॥
+ + + भित्रिके परावृत्तेऽप्ययं विधिः ।
ऋज्वागतार्धर्जुकसाचिसंज्ञाध्यर्धाक्षपार्श्वागतसंज्ञकानि ॥१५६॥
तेषां परावृत्तचतुष्टयं च प्रोक्तान्यथो विंशति(र)न्तराणि ।
इति महाराजाधिराजश्रीभोजदेवविरचिते समराङ्गणसूत्रधारनाम्नि वास्तुशास्त्रे

ऋज्वागतादिस्थानलक्षणं नाम

षष्टितमोऽध्यायः

वैष्णवादि-स्थानक-लक्षणम्

अथान्यान्यभिधीयन्ते चेष्टास्थानान्यनेकशः ।
यानि ज्ञात्वा न मुह्यन्ति + + चित्रविचक्षणाः ॥१॥
वैष्णवं समपादं च वैशाखं मण्डलं तथा ।
प्रत्यालीढमथालीढं स्थानान्येतानि लक्षयेत् ॥२॥
(अश्वक्रामत्तमथायामविहितानाकत्रयं स्त्रीणाम् ?) ।
द्वौ तालावर्धतालश्च पादयोरन्तरं भवेत् ॥३॥
तयोः समं स्थितस्त्वेकस्त्र्यश्रः पक्षस्थितोऽपरः ।
किञ्चिदञ्चितजङ्घं च (शगात्रोज्यवसंयुतम्?) ॥४॥
वैष्णवस्थानमेतद्धि विष्णुरत्राधिदैवतम् ।
समपादे समौ पादौ तालमात्रान्तरस्थितौ ॥५॥
स्वभावसौष्ठवोपेतौ ब्रह्मा चात्राधिदैवतम् ।
तालास्त्रयोऽर्धतालश्च पादयोरन्तरं भवेत् ॥६॥
त्र्यश्रमेकं द्वितीयं च पादं पक्षस्थितं लिखेत ।
(नैचमोरु?) भवत्येवं स्थानं वैशाखसंज्ञितम् ॥७॥
विशाखो भगवानस्य स्थानकस्याधिदैवतम् ।
ऐन्द्रं स्यान्मण्डलं पादौ चतुस्तालान्तरस्थितौ ॥८॥
त्र्यश्रपक्षस्थितिश्चैव कटिर्जानुसमा तथा ।
प्रसार्य दक्षिणं पादं पञ्चतालान्तरस्थितम् ॥९॥
आलीढं स्थानकं कुर्याद् रुद्रश्चात्राधिदैवतम् ।
कुञ्चितं दक्षिणं कृत्वा वामपादं प्रसारयेत् ॥१०॥
आलीढं परिवर्तेन प्रत्यालीढमिति स्मृतम् ।
दक्षिणस्तत्र समः(?) पादस्त्र्यश्रः पक्षस्थितोऽपरः ॥११॥
समुन्नतकटिर्वामश्चावहित्थं तदुच्यते ।
एकः समस्थितः पादो द्वितयोऽग्रतलाञ्चितः ॥१२॥
(शूद्रमविद्धं यात?) इचकान्त उच्यते ।
स्थानत्रयमिदं स्त्रीणां नृणामपि भवेत क्वचित् ॥१३॥
कटीपार्श्वे करौ वक्षमुरो ग्रीवा शिरस्तथा ।
स्थानकेषु समस्तेषु कार्यमेतत क्रियानुगम् ॥१४॥
क्रियाणां पुनरानन्त्यात् समस्तेन न शक्यते ।

वक्तुं तथापि दिङ्मात्रमस्माभिः संप्रदर्श्यते ॥१५॥
हृष्टायाः प्रियसविधे नार्याः पुरुषस्य वा प्रियाभ्यर्णे ।
भवति स्थितस्य स्थानं त्रिभिरिति तच्च कथयामः(?) ॥१६॥
यद्ब्रह्मसूत्रमृज्वागते भवेत् (तन्मतृभ गेऽपि?) ।
अवयव विभागतस्तत् कथयामः साम्प्रतं क्रमशः ॥१७॥
(शीनं तत्रय वि?) नासिकाधरपुटेषु सृक्कणि च ।
(कंगंते परचूचुकपूर्वेण कलान्तरे?) नाभौ ॥१८॥
पश्चादूरोर्मध्ये पश्चिमगुल्फस्य तद्वदन्ते च ।
स्थाने त्रिभङ्गनामनि सूत्रस्य गतिर्विनिर्दिष्टा ॥१९॥
पादौ तालान्तरितौ कर्तव्यौ स्थानके त्रिभङ्गाख्ये ।
षोडशविंशत्यङ्गुलमध्येऽन्तरितो (पितुर्दडिवाक्षे?) ।२०।
गमनं त्रिविधं प्राहुर्द्रुतमध्यविलम्बितप्रभेदेन ।
(स्थानेष्ववर्धनेत्राख्यभित्तिषु अयगमध्ये?) ॥२१॥
प्रान्ते करवीरस्याथ + + + + सृक्वपर्यन्ते ।
कण्ठान्ते (परभागा स्तनतोग लवुम्मपर्यन्ते ?)॥२२॥
नाभ्यासन्ने मध्ये मेढ्रस्य तथा परस्य नलकस्य ।
प्रान्ते वज्जा?)याते गमने स्याद् ब्रह्मसूत्रगतिः ॥२३॥
(सोधोगमने तु पूर्वे लोचनक्षीरके पुटे तद्वि ।
तविवुकरान्ते स्तनचूकस्य मध्ये?) तथा नाभौ ॥२४॥
मध्ये मेढस्यान्ते + + + परजानुनः क्रमेणैव ।
अपराङ्गुष्ठकमूले विज्ञेयं ब्रह्मसूत्रमिति ॥२५॥
परपादद्राद्वक्षि (?) स्थितया क्रियते तथा च पूर्वाह्णु ।
कुर्यात् तलमिह भूतलसूत्रार्धं + गुलोत्क्षिप्तम् ॥२६॥
भूप्रांतेऽपाङ्ग (चिबुकांशो?) गोलकान्तरे नाभेः ।
सूत्रपरत्वतः पूर्वेण पराबसार्धाक्षे (?) ॥२७॥
पार्श्वगते संस्थाने पश्चिमपादोऽत्र सप्तगोलः स्यात् ।
द्व्यर्धाक्षगमनमुक्तं ब्रूमः पार्श्वगतेर्गमनम् ॥२८॥
आवर्ते + + कूटे गण्डप्रान्ते च सृक्कभागस्य ।
गलवर्त्तौ स्तनमध्ये गोलत्रितयान्तरे नाभेः ॥२९॥
(स्फिक्पार्श्वपश्चिमजानुनश्चा पूर्वार्तमामृतं सूत्रम् ।

स्यादपरपार्ष्णिपूर्वस्थितं च भिवेत्योने?) ॥३०॥
क्षपयेत् परभागाङ्घ्रि (?) स्वस्मान्मानाद् यथोदितादत्र।
(पूर्वाङ्घ्र ?) रङ्गुष्ठः कर्तव्यो भूमिसूत्रस्थः ॥३१॥
पश्चादङ्गुष्ठाग्रं सुश्लिष्टं स्याद् विलम्बिते गमने।
अङ्गुष्ठाङ्गुले ब्रह्मसूत्रतस्तालिके मध्ये (?) ॥३२॥
द्रुतगमनेऽङ्गुष्ठाग्रं कर्तव्यं षोडशाङ्गुले तस्मात्।
(परपादाद्भूमेस:?) प्रोत्क्षिप्तो भवति पूर्वपादश्च ॥३३॥
इति सर्वेषु ज्ञेयं गमनस्थानेषु संस्थानम्।
सूत्राणामन्येषां विदधीत बुधः स्थितिं यथायोगम् ॥३४॥
(विन्यासयोषणक्षिप्तण?) दृष्टिहस्तादिविनिवेशैः।
अथ स्थानचतुष्कस्य प्रविच्छन्दककीर्तनात् ॥३५॥
अन्था अपि क्रिया लेख्याः सम्भवन्तीह या नृणाम्।
शिष्याणां प्रतिपत्त्यर्थं सूत्राणि त्रीणि पातयेत ॥३६॥
ब्रह्मसूत्रगते सूत्रे ये च पार्श्वे समाश्रये।
ऊर्ध्वानि त्रीणि सूत्राणि स्थाकेष्व (भिष्वपि?) ॥३७॥
कुर्वीत तेषु मध्ये यद् ब्रह्मसूत्रं तदुच्यते।
भित्तिके पुनरन्यस्य भागस्यापेक्षया मतम् ॥३८॥
पार्श्वस्थं ब्रह्मसूत्रं स्यात् कार्यतो मध्यगं हि तत्।
ये द्वयोः पार्श्वयोः सूत्रे + + + + हि ते स्मृते ॥३९॥
प्रदेशावयवस्यात्र निष्पत्त्यै यद्यदीप्सितम्।
तत्र सूत्रं विधातव्यं तिर्यगूर्ध्वानुसारतः ॥४०॥
अपेक्षितानि यावन्ति प्रत्यङ्गव्यक्तिसिद्धये।
तावन्त्यवयवव्यक्तिसिद्ध्यै तिर्यङ् नियोजयेत् ॥४१॥
ऊर्ध्वानि त्रीणि सूत्राणि तिर्यङ्मानानुसारतः ॥४२½॥
स्थानानि वैष्णवमुखान्युदितान सम्यक्।
(त्रिर्भगितद्विते?) गमनैस्त्वैते ॥
सूत्रस्य पातनविधिश्च यथावदुक्तो।
ज्ञातेन भवेत् तदिह सूत्रभृतां वरिष्ठः ॥४३॥
इति महाराजाधिराजश्रीभोजदेवविरचिते समराङ्गणसूत्रधारनाम्नि वास्तुशास्त्रे
वैष्णवादिस्थानकलक्षणं नाम एकषष्ठितमोऽध्यायः।

पताकादिचतुष्षष्टिहस्तलक्षणम्

चतुःषष्टिरिहेदानीं हस्तानामभिधीयते ।
लक्षणं विनियोगश्च योगायोगविभागतः ॥१॥
पताकस्त्रिपताकश्च तृतीयः कर्तरीमुखः ।
अर्धचन्द्रस्तथारालः शुकतुण्डस्तथापरः ॥२॥
मुष्टिश्च शिखरश्चैव कपित्थः खटकामुखः ।
सूच्यास्य पद्मकोशाहि शिरसौ मृगशीर्षकः ॥३॥
काङ्गूलकालपद्मश्च चतुरो भ्रमरस्तथा ।
हंसास्यो हंसपक्षश्च सन्दंशमुकुलावपि ॥४॥
ऊर्णनाभस्ताम्रचूड इत्येषा चतुरन्विता ।
हस्तानां विंशतिस्तेषां लक्षणं कर्म चोच्यते ॥५।
प्रसारितायाः सहिता यस्याङ्गुल्यो भवन्ति हि ।
कुञ्चितश्च तथाङ्गुष्ठः स पताक इति स्मृतः ॥६॥
उत्क्षिप्तेन शिरो यावत्पाणिना उरसा पुनः ।
नतेन वामतः किञ्चिद् भ्रुकुटीकुटिलभ्रु च ॥७॥
स्तोकाविष्फारिताक्षेण प्रहारमभिनिर्दिशेत् ।
प्रतापनं तथोद्भूतो (नरेसोप्रतेन च?)॥८॥
तथैवाविकृतास्येन भालस्थः किञ्चिद् विचलितः करः ।
पताकस्फोरिताक्षेण भ्रुकुटीकुञ्चितभ्रुवा ॥९॥
कार्योऽहमिति गर्वः स्याच्चित्रशास्त्रविशारदैः ।
अर्थेषु वक्ष्यमाणेषु संयुतं चैनमाचरेत् ॥१०॥
द्वितीयहस्तयुक्तो यः स हस्तः संयुतः स्मृतः ।
(तत्राग्निसूपणाचामः पुरतो क्षिणतः पुनः ?) ॥११॥
ऊर्ध्वं प्रसर्प्य कर्तव्यः प्रचलद्विरलाङ्गुलिः ।
विवध्याविरथमेवोक्तं वर्षधारानिरूपणम्

(किस्वधामियंतं तौ तावमच्छन्तौ च?) दर्शयेत् ।
पुष्पवृष्टिप्रपतेन प्रचलद्विरलाङ्गुलिः ॥१३॥
कार्यं हस्तद्वयं वक्रं ग्रयोऽप्यत्राधिकारिचः(?) ।
(कंतेव ?) + + चोत्तानं विधाय स्वस्तिकं बुधः ॥१४॥
कुर्वाणो विच्युतिं तस्य पल्वलं सम्प्रदर्शयेत् ।
पुष्पोपहारं (सव्याणि?) ये चार्या भूतलस्थिता (:) ॥१५॥
तानुन्नमितवामभ्रूः किञ्चिदुद्वाहयञ्छिरः ।
तादृशं हस्तयुग्मं तु कुर्यादविकृताननः ॥१६॥
अधोमुखं च तेनव कर्तव्या घटना मिथः ।
संवृतं वाथ विश्लिष्टं तारः + + + + + +॥१७॥
दर्शनीयं च वदनमस्मिन्नविकृतं सदा ।
पाल्यं छत्रं च कर्तव्यं संक्लेन परस्परम् ॥१८॥
किञ्चिद्विनसमूर्धा च विधायाधोमुखौ तलौ ।
मिबिडं निबिडेनैव निर्विकारमुखाम्बुजः ॥१९॥
उरसोऽग्रे तथोर्ध्वेन परावृत्ते च हस्तयोः ।
युगलेन मनशशक्ति प्रयत्नेन प्रदर्शयेत् ॥२०॥
गोप्यं वामेन गुप्तेन किञ्चिद्विनतमस्तकः ।
किञ्चिदाकुञ्चितां वामां भ्रुवं कृत्वा प्रदर्शयेत् ॥२१॥
पार्श्वस्थेन पताकेन (पाण्यङ्गद्वितयेन तु ।
अधिकस्थेन पताकेन?) पाण्यब्जद्वितयेन तु ॥२२॥
अविकारिमुखो वायोः कुर्यादभिनयं ततः ।
नतोत्त + शिरास्तेन (द्विहित भ्रुकुटिमानके?) ॥२३॥
वेलामुर्वीं च मतिमान् पाणियुग्मेन दर्शयेत् ।
पुरःस्थितेन वामेन दक्षिणेन तु पाणिना ॥२४॥
(तसृष्टे?) सर्पता स्तोकमुद्वाहितशिरा नरः ।
वेगं प्रदर्शयेत्स्थिरयमविकारि वदन्मुखम् ॥२५॥
(हत्युश्वेनुश्च?) चलता हस्तयोर्द्वितयेन तु ।
मूर्ध्ना तदनुगेनैव तथैव विकृताननः ॥२६॥
क्षोभस्याभिनयं कुर्याद्धस्ताभिनयकोविदः ।
(उधस्तुधो मुखेनाद्यः यतःपरार्थतापि च?) ॥२७॥

पताकेनाभिनेतव्यो विधाय भ्रुकुटिं मनाक् ।
पार्श्वव्यवस्थितेनोर्ध्वं चलदङ्गुलिना मुहुः ॥२८॥
उत्साहनं विधातव्यमुन्नम्य च शिरोधराम् ।
तिर्यग्विष्फार्यमाणेन प्रसृतमभिनिर्दिशेत् ॥२९॥
महतोऽभिनयः कार्यः पार्श्वयोरूर्ध्वसर्पिणा ।
भ्रान्तेनोत्तानितेनाविकृतास्येन महाजनम् ॥३०॥
रूपयेदुच्चमुच्चेन पताकेनैव पाणिना ।
इतस्ततः प्रचलता दर्शयेत् पुष्कराहतिम् ॥३१॥
(सत्ताक्षपेण वक्त्रेण चलयं + मुखेन च?) ।
स्थितेन पार्श्वयोस्तिर्यग् रिच्यमानेन दर्शयेत् ॥३२॥
पक्षोत्क्षेपक्रियां नित्यं वक्त्रेण विकृतेन च ।
उत्तानितेन वामेन विधृतेनेतरेण तु ॥३३॥
पुरःप्रसर्पिणा धौतं हस्तानुगतदृष्टिना ।
निघृष्टतलहस्तेन भ्रुकुट्या मृदितं पुनः ॥३४॥
प्रघृष्टमेकरूपेण द्वितीयेन प्रसर्पता ।
(तेन?) स्योपरि हस्तेन निविष्टेन विधीयते ॥३५॥
अन्योन्यघर्षणात् पिष्टं भ्रुकुट्या च प्रदर्शयेत् ।
पार्श्वस्थितेन शैलेन्द्रं दूरविष्फारितेन च ॥३६॥
प्रदर्शयेत् समुत्क्षिप्य मनाग् भ्रूलतिकां शनैः ।
शैलधारणमन्योन्यसक्तेनाभिमुखेन च ॥३७॥
पार्श्वयोः सम्प्रवेश्याधः कृतभ्रुकुटिना ततः ।
कार्यमुत्क्षिप्यमानेन शैलप्रोत्पाटनं तथा ॥६८॥
शिरःप्रदेशसंस्थेन दूरमुत्तानितेन च ।
समुन्नतभ्रुवा कार्या पर्वतोद्धरणक्रिया ॥३९॥

इति पताकहस्तः॥

पताके तु यदा वक्रा नामिका त्वङ्गुलिर्भवेत् ।
त्रिपताकः स विज्ञेयः कर्म चास्याभिधीयते ॥४०॥
(अयं + + अपि?) चलन्मध्याकनिष्ठिकः ।
अत्रोहेन विधातव्यो नतमूर्ध्ना तथा मनाक् ॥४१॥
उन्नामेन समुत्क्षिप्तपुरोभागेन चामुना ।

नमता शिरसा कुर्यात् तथावतरणक्रियाम् ॥४२॥
पार्श्वतः सर्पता कार्यमनुनैव विसर्जनम् ।
पराङ्मुखाना (रयोग्र?) भ्रूकुटिं विरचय्य वा ॥४३॥
धारणं पार्श्वसंस्थेन प्रवेशोऽधो नतेन च ।
प्रवेशं कुर्वताकारो (वेकुब्जमविकारिताः?) ॥४४॥
उत्क्षिप्ताङ्गुलियुग्मेन तथोत्तानेन चामुना ।
उन्नामनं विधातव्यमविकारिमुखेन च ॥४५॥
पार्श्वतो नमता कार्यः प्रणामो नतमस्तकैः ।
निदर्शनं तथोद्वृत्तेनोर्ध्वाङ्गुलिशिखेन च ॥४६॥
प्रसर्पितमुखस्याग्रे निदर्शनं विविधवचनं च ।
उत्तानेना (ग्रुमाङ्गुल्या श्वहीत्वा?) नामिकाख्यया ॥४७॥
मङ्गल्यानां समालम्भः पदार्थानां विधीयते ।
पराङ्मुखेन शिरसः प्रदेशे सर्पता तथा ॥४८॥
प्रदर्शयेच्छिरःसन्निवेशमेतेन पाणिना ।
एतानि दर्शनीयानि सर्वाण्यविकृताननैः ॥४९॥
हस्तद्वयेनोभयतः केशान्तासन्नवर्तिना ।
उष्णीषमुकुटादीनि प्राप्नोतीति निरूपयेत् ॥५०॥
कर्तव्यः श्रोत्रनासास्यपिधाने तु समीपगः ।
पाणिः कृतभ्रुकुटिना तथोर्ध्वस्थाङ्गुलिद्वयः ॥५१॥
अधोमुखं प्रस्थिताभ्या (मङ्गुलीभ्यां) प्रदर्शयेत् ।
चलाभ्यां मुकुलाभ्यां च हस्तस्यास्यैव षट्पदान् ॥५२॥
दर्शयेत् पाणियुग्मेन कदाचित् पक्षिणो लघून् ।
पवनप्रभृतींश्चैव पदार्थानपरानपि ॥५३॥
चलिताङ्गुलिना हस्तद्वयेना धो नतेन च ।
अधोमुखेन वा स्रोतो दर्शयेत् सर्पता पुरः ॥५४॥
ऊर्ध्वावस्थितिना गङ्गास्रोतः सूत्रनिभेन च ।
अधोविनमता पाणिद्वितयेन प्रदर्शयेत् ॥५५॥
पुरः प्रसर्पतैकेन चलता विकृताननः ।
हस्तेन सर्पाभिनयं विदधीत विचक्षणः ॥५६॥
अङ्गुलिद्वितयेनाधोमुखेनाश्रुप्रमार्जनम् ।

कुर्यात् कनीनिकावेशसर्पिणा विनतानन: ॥५७॥
अथवार्थं च सर्पन्त्या भालदेशे त्वनामया ।
तिलकं रचयेदेकामथस्य भ्रूलतां शनैः ॥५८॥
तया चैवानामिकया कार्या स्याद् रोचनाक्रिया ।
आलम्य रोचनां मूर्ध्नि तथैव च विनिक्षिपेत् ॥५६ ॥
तथैव च विधातव्यमलकानां प्रदर्शनम् ।
उत्तानितेन हासश्च त्रिपताकेन पाणिना ॥६०॥
वदनस्याग्रतस्तिर्यगङ्गुलिद्वयचालनात् ।
त्रिपताकाङ्गुलीभ्यां तु चलिताभ्यामुरोग्रतः ॥६१॥
शिखण्डिशारिकाकाककोकिलादीन् प्रदर्शयेत् ।
हस्तस्यानुगतां दृष्टिं (त्रैलोक्य?) + + कारयेत् ॥६२॥

इतित्रिपताकः ॥

त्रिपताके यदा हस्ते भवेव पृष्ठावलोकिनी ।
तर्जनी मध्यमायाश्च तदासौ कर्तरीमुखः ॥६३॥
नमता संयुतेनेत स्तत. तच्चरणं पदैः ।
(तेतस्य स्तंद्वलनंत्वं हि युगस्य तदमातया?) ॥६४॥
अधोमुखेन कर्तव्यमनयैव च रञ्जनम् ।
ललाटवर्तिना भृङ्गं संयुतेनोन्नतभ्रुवा ॥६५॥
प्रदर्शयेत् तदुल्लिखता लेख्यमभ्युन्नतभ्रुवा ।
अधोमुखेन चैकेन तथाधो नमता मनाक् ॥६६॥
दर्शयेत् पतनं वाधो गच्छता मरणं तथा ।
नमतेतस्ततः शकविक्षेपेण(?) विवर्जितम् ॥६७॥
पाणिना व्रजतावस्तात् कुञ्चितभ्रूर्नमच्छिरः ।
न्यस्तं प्रदर्शयेत् (कार्यादृकसंयम्यमायस्तं कुर्यान्निर्घाटनं तथा ॥
पीनं बालद्रुमौः कञ्चुकरानुगा?) । इति कर्तरीमुखः ॥
यस्याङ्गुल्यस्तु विनताः सहाङ्गुष्ठेन चापवत् ॥३६॥
सोऽर्धचन्द्र इति प्रोक्तः करः कर्मास्य कथ्यते ।
तेनोन्नतभ्रूरेकेन शशिलेखां प्रदर्शयेत् ॥७०॥
मध्यमौपम्य + मायस्तं कुर्यान्निर्घाटनं तथा ।
पीनं बालद्रुमाः कम्बु कलशा वलयानि च ॥७१॥

प्रदर्शनीयान्यनेन संयुतेनेति चापरे ।
रशनाकुण्डलादीनां तलपत्रस्य चामुना ॥७२॥
कोटजघनयोश्चाभिनयस्तद्देशवर्तिना ।
अस्याप्यनुगता दृष्टिः कार्या सर्वत्र नर्तकैः ॥७३॥ इति अर्धचन्द्रः ॥
आद्या धनुर्नता कार्या कुञ्चितोऽङ्गुष्ठकस्तथा ।
शेषा भिन्नोर्ध्ववलिता अरालेऽङ्गुलयः स्मृताः ॥७४॥
आस्तृतेनाग्रतोऽनेन किञ्चिदभ्युत्थितेन च ।
सत्त्वशौण्डीर्यगाम्भीर्यधृतिकान्तीः प्रदर्शयेत् ॥७५॥
दिव्याः पदार्था ये चान्ये तानप्यविकृताननः ।
दर्शयेदुन्नतभ्रूश्च पाणिनानेन नर्तकः ॥७६॥
आशीर्वादं तथैकेन स्त्रीकेशग्रहणं च यत् ।
निर्वर्णनं च सर्वाङ्गमात्मनो यद् विधीयते ॥७७॥
उत्कर्षणं च तत् सर्वं कार्यमभ्युन्नतभ्रुवा ।

दर्शयेद्धस्तयुग्मेन प्रदक्षिणगतेन च ॥७८॥
विवाहं संप्रयोगं च कौतुकानि बहूनि च ।
अङ्गुल्यग्रसमायोगरचितस्वस्तिकेन च ॥७९॥
परिमण्डलयातेन प्रादक्षिण्यं प्रदर्शयेत् ।
परिमण्डलसंस्थानं तथानेन महाजनम् ॥८०॥
द्रव्यं महीतले यच्च रचितं तत् प्रदर्शयेत् ।
दानं वारणमाह्वानमनेकवचनं तथा ॥८१॥
दर्शयेच्चलता तेन हस्तेनासंयुतेन च ।
स्वेदापनयनं कार्यं गन्धाघ्राणं तथामुना ॥८२॥
तत्प्रदेशे प्रवृत्तेन पाणिना नृत्तकोविदैः ।
योषितां विषये चैव पाणि प्रायेण युज्यते ॥८३॥
कर्माण्येतानि सर्वाणि त्रिपताकवदाचरेत् ।
नाहमित्यभिनेतव्यमास्यदेशस्थितेन च ॥८४॥
अस्यानुयायिनीं दृष्टिं विदधीत भ्रुवौ तथा । इत्यरालः ॥

अरालस्य यदा वक्रानामिका त्वङ्गुलिर्भवेत् ॥८५॥
शुकतुण्डः स विज्ञेयः कर्म चास्याभिधीयते ।
न त्वमित्यमुना तिर्यक् प्रसृतेन प्रदर्शयेत् ॥८६॥

एवमेव प्रयोक्तव्यो युक्त पथ्ये शमे यमे ॥१४६॥
द्वाभ्यामेकेन वा स्तोकं मण्डलावस्थितेन च ।
विचारितं प्रयोक्तव्यं विहृतं लज्जितं तथा॥१४७॥
वदनं तत्र कर्तव्यमविकार्यं नतभ्रु वा ।
वितर्कितमुरोभ्यर्णे मण्डलावस्थितेन तु ॥१४८॥
अधोमुखेन पुरतः कार्यं विश्लिष्यता तथा ।
मुखं चाविकृतं तत्र कायमभ्युन्नते भ्रुवौ ॥१४९॥
शिरस्तु वामतो (तत्र नतं च पुनः?) ।
उभाभ्यां नयनाभ्यां तु मृगकर्णप्रदर्शनम् ॥१५०॥
कार्यं तद्देशवर्तिभ्यां सभ्रूक्षेपं विचक्षणः ।
उत्तानेन युतेनाथ पत्राकारं प्रदर्शयेत् ॥१५१॥
हस्तेन चतुराख्येन विनमय्य भ्रुवं मनाक् ।
लीलां रतिं स्मृतिं बुद्धिं संज्ञामायाविचारणाः ॥१५२॥
सङ्गतं प्रणयं शौचं माधुर्यं भावमक्षमम् ।
पुष्टि (सविच?) शीलं च चातुर्यं मार्दवं सुखम् ॥१५३॥
प्रश्नं वार्तां च वेशं च युक्तिं दाक्षिण्ययौवने ।
विभवाविभवौ स्तोकं सुरतं शाद्वलं मृदु ॥१५४॥
गुणागुणौ गृहा दारा वर्णा नानाविधाश्रयाः ।
चतुरेणाभिनेतव्यास्ते सर्वेऽपि यथोचितम् ॥१५५॥
क्वचित् प्रभावता क्वापि (भ्रमता?) मृदुता क्वचित् ।
प्रतीतिर्जायतेऽर्थस्य यस्य यस्य यथा यथा ॥१५६॥
प्राज्ञैस्तथा तथा शीर्षेऽभिनेयान्युक्तपाणिना ।
भ्रूदृष्टि (चकुरगोश्च?) कार्यास्तदनुसारतः ॥१५७॥
मण्डलस्थेन हस्तेन पीतं रक्तं च दर्शयेत् ।
किञ्चिन्नतभ्रूः शिरसा परिमण्डलितेन च ॥१५८॥
तेन प्रदर्शयेत् कृष्णं नीलं च परिमृद्नता ।
चतुरेण कपोतादीन् वर्णान् स्वाभाविकेन च ॥१५९॥ इति चतुरः ॥
मध्यमाङ्गुष्ठसंदंशौ वक्रा चैव प्रदेशिनी ।
ऊर्ध्वमन्ये प्रकीर्णे द्वे अङ्गुल्यौ भ्रमरे करे ॥१६०॥
कुमुदोत्पलपद्मानां ग्रहणं तेन पाणिना ।

तथव दीर्घवृन्तानामन्येषामपि रूपयेत् ॥१६१॥
कर्णपूरो विधातव्यः कर्णदेशे स्थितेन च ।
दृष्टिभ्रुवौ चाभिनये तेषां कार्ये करानुगे ॥१६२॥   इति भ्रमरः ॥
तर्जनीमध्यमाङ्गुष्ठास्त्रेताग्निस्था निरन्तराः ।
भवेयुर्हंसवक्त्रस्य शेष द्वे सम्प्रसारिते ॥१६३॥
किञ्चित् प्रस्पन्दिताङ्गुष्ठेनामुनोत्क्षिप्य च भ्रुवौ ।
निस्सारमल्पं सूक्ष्मं च दर्शयेन्मृदुलं लघु ॥१६४॥
कर्तव्योऽभिनये चैषां दृग्भ्रुवौ च करानुगे ।   इति हंसवक्त्रः ॥
अङ्गुल्यः प्रसृतास्तिस्रस्तथाचोर्ध्वा कनीयसी ॥१६५॥
अङ्गुष्ठः कुञ्चितश्चैव हंसपक्ष इति स्मृतः ।
उत्तानेन वहिस्तियङ् निवापजलमोक्षणम् ॥१६६॥
कर्तव्यं तेन गण्डस्य रूपस्य गण्डवर्तनम् ।
कुर्वीत् चैनमुत्तानं भोजने च प्रतिग्रहे ॥१६७॥
तथाचमनकार्ये च कर्तव्योऽयं द्विजन्मनाम् ।
अधस्तादन्तयोरेनं कुर्यात् स्वस्तिकयोगिनम् ॥१६८॥
किञ्चिन्नतेन शिरसा + + + ।
उभाभ्यां पार्श्वयोस्तिर्यग्वैताभ्यां स्तम्भदर्शनम् ॥१६६॥
कुर्वीतैकेन रोमाञ्चं वामबाहुप्रसर्पिणा ।
संवाहनेऽनुलेपे च स्पर्शे तद्देशवर्तिनम् ॥१७०॥
विवादे विभ्रमे स्त्रीणां स्तनान्तःस्थं यथारसम् ।
अधस्तलं प्रयुञ्जीत तथैनं हनुधारणे ॥१७१॥
अस्यानुयायिनीं दृष्टिं पाणेः कुर्याद् भ्रुवौ तथा ।   इति हंसपक्षः ॥
तर्जन्यङ्गुष्ठसन्दंशस्त्वरालस्य यदा भवेत् ॥१७२॥
आभुग्नतलमध्यश्च सन्दंश इति स स्मृतः ।
स चाग्रमुखपार्श्वानां भेदेन त्रिविधो भवेत् ॥१७३॥
तं पुष्पावचये पुष्पग्रथने च प्रयोजयेत् ।
तृणपर्णग्रहे केशसूत्रादेश्च परिग्रहे ॥१७४॥
शिल्यंकादेशग्रहणे त्वग्रसंदंशकं स्थिरम् ।
आकर्षणे तथा कृष्णे वृन्तात् पुष्पस्यचोद्धृतौ ॥१७५॥
विदध्यादेवमेवैनं शलाकाविनिरूपणे ।

कुन्तलाङ्गदगण्डानां कुण्डलानां च रूपणे ॥११६॥
तद्देशवर्तिनी कार्या प्रचलन्ती च सा मुहुः ।
ललाटसंवृत्तोद्वृत्ता कार्याहमिति रूपणे ॥११७॥
प्रसारितोन्नमिता वा रिपूद्देशे विधीयते ।
कार्या प्रकम्पिनी साग्रे चोग्रकोपप्रदर्शने ११८॥
कोऽसावित्यपि निर्देशे कार्या तिर्यग्विनिर्गमा ।
कर्णकण्डूयने शब्दश्रवणे श्रोत्रसंश्रया ॥११९॥
कार्ये हस्तद्वयाङ्गुल्यो संयुते संमुखे युते ।
वियोगे विघटन्त्यौ तु कलहे स्वस्तिकाकृती ॥१२०॥
(चतुर्घनिता?) कार्ये परस्परनिपीडने ।
ऊर्ध्वाप्रचलिता यावत् कर्तव्यं के+वर्णने ॥१२१॥
कुर्याद् दृशं भ्रुवौ चास्य हस्तस्यानुगते बुधः । इति सूचीमुखः ॥
यस्याङ्गुल्यस्तु विरलाः सहाङ्गुष्ठेन कुञ्चिताः ॥१२२॥
ऊर्ध्वाश्च सङ्गताग्राश्च स भवेत् पद्मकोशकः ।
श्रीफलस्य कपित्थस्य ग्रहणं तेन रूपयेत् ॥१२३॥
बीजपूरकमुख्यानामन्येषामपि दर्शनम् ।
कार्यं फलानां तत्तुल्यरूपेणोर्ध्वस्थितेन च ॥१२४॥
कुर्यात् प्रसारितास्येन योषित्कुचनिरूपणम् ।
कुर्याद् दृष्टिभ्रुवौ चास्य हस्तस्यानुगते बुधः ॥१२५॥इति पद्मकोशकः॥
अङ्गुल्यः संहताः सर्वाः सहाङ्गुष्ठेन यस्य तु ।
तथा निम्नतलाश्चैव स तु सर्पशिराः करः । १२६॥
उत्तानितं तु कुर्वीत सेचनोदकदानयोः ।
अधोमुखं विचलितं भुजगस्य गतौ पुनः ॥१२७
(विधात द्विगुणां वामबाहुतस्थिशरावधः?) ।
विदध्यात् सर्पशिरसा हस्तेनास्फोटनक्रियाम् ॥१२८॥
रचितभ्रुकुटिः कुर्यादेवं तिर्यक्छिरो वचत् ।
पुरतोऽधोमुखेनेभकुम्भास्फालनमाचरेत् ॥१२९॥
दृष्टिभ्रूसहिता कार्या हस्तस्यास्यानुयायिनी । इति सर्पशिराः ॥
अधोमुखीनां सर्वासामङ्गुलीनां समागतिः ॥१३०॥
कनिष्ठाङ्गुष्ठकावूर्ध्वे तदासौ मृगशीर्षकः ।

इह साम्प्रतमस्त्यद्यत्यत्र चैवं प्रयोजयेत् ॥१३१॥
स्याच्छस्त्रालम्भने तिर्यगुत्क्षिप्तदवाक्षपातने।
स्वेदापमार्जने कार्योऽधोमुखस्तत्प्रवेशगः ॥१३२॥
कुट्टमिते संचलितः कर्तव्योऽधोमुखश्च सः।
अस्यानुयायिनी दृष्टिः पाणेः कुर्याद् भ्रुवावपि ॥१३३॥इतिमृगशीर्षकः॥
त्रेताग्निसंस्थिता मध्या तर्जन्यङ्गुष्ठका मताः।
काङ्गूलेऽनामिका वक्रा तथाचोर्ध्वा कनीयसी ॥१३४॥
तेनोत्तानेन कर्कन्धूप्रभृतीनि प्रदर्शयेत्।
तरुणानि फलान्यन्यद् वस्तु किञ्चिच्च यल्लघु ॥१३५॥
वाक्यान्यङ्गुलिविक्षेपैः स्त्रीणां रोषकृतानि च।
मुक्तामरकतादीनां रत्नानां च प्रदर्शनम् ॥१३६॥
हस्तेनानेन कर्तव्यं भ्रुवौ चोत्सृष्टदृष्टिके। इति काङ्गूलः॥
आवर्तिन्यः करतले यस्याङ्गुल्यो भवन्ति हि ॥१३७॥
पार्श्वागता विकीर्णाश्च सोऽलपद्मः प्रकीर्तितः।
तिर्यक् पुरःस्थितः कार्यो हस्तोऽयं प्रतिषेधने ॥१३८॥
कस्य त्वमिति नास्तीति वाक्ये शून्ये च धीमता।
आत्मोपन्यसने स्त्रीणां सन्देशे चोच्छ्रितो भवेत् ॥१३९॥
अस्य चानुगता दृष्टिर्विधातव्या भ्रुवौ तथा। इत्यलपद्मः॥
अङ्गुल्यः प्रसृतास्तिस्रस्तथाचोर्ध्वा कनीयसी ॥१४०॥
तासां मध्ये स्थितोऽङ्गुष्ठः स करश्चतुरः स्मृतः।
अधोमुखः प्रचलितो (मतस्येन तत्कथा?) ॥१४१॥
विनये च नये चायं कार्योऽभिनयवेदिना।
नैपुण तून्नतशिराः सत्त्वे कृत्वोन्नतां भ्रुवम् ॥१४२॥
विदध्याच्चतुरं हस्तमुत्तानं नियमे पुनः।
किन्तु भ्रुवं च कुटिलां विनयं प्रति नाचरेत् ॥१४३॥
अधोमुखेन हस्तेन तेन बालं प्रदर्शयेत्।
बालप्रदर्शने कुर्याद् भ्रुकुटीविनतं शिरः ॥१४४॥
तेनोत्तानेन चलता दर्शयेदातुरं नरम्।
तिर्यक् प्रसर्प्य तूत्तानो बहिश्चाविकृताननैः ॥१४५॥
सत्ये चानुमतो चैव हस्त एष विधीयते।

व्यावृत्तेन तु हस्तेन न कृत्यमिति निर्दिशेत् ।
प्रसारितेन पुरतो नमतताभिमुखं मुहुः ॥८७॥
कुर्यादावाहनं तिर्यङ्नमता तु विसर्जनम् ।
व्यावृत्तेन तु हस्तेन न कृत्यमिति वारताम् ॥८८॥
(प्रवेशे निपोनिषेक प्र?) परावृत्तेन शस्यते ।
दृष्टिभ्रुवौ चानुगते हस्तस्यास्य समाचरेत् ॥८९॥ इति शुकतुण्डः ॥
अङ्गुल्यो यस्य हस्तस्य तलमध्येऽग्रसंस्थिताः ।
तासामुपरि चाङ्गुष्ठाः स मुष्टिरभिधीयते ॥९०॥
एष प्रहारे व्यायामे कार्यः सभ्रुकुटिमुखैः ।
पार्श्वस्थहस्तयुग्मेन निर्गमे नु विधीयते ॥९१॥
यष्ट्यसिग्रहणे गात्रमर्दने स्तनपीडने ।
असंयुतो विधातव्यो सुदृष्टिभ्रूवो तथा ॥९२॥ इति मुष्टिः ॥
अस्यैव तु यदा मुष्टेरूर्ध्वोऽङ्गुष्ठः प्रयुज्यते ।
हस्तः स शिखरो नाम तदा ज्ञेयः प्रयोक्तृभिः ॥९३॥
अयं वामो विधातव्यः कुशरश्मिधनुर्ग्रहे ।
हस्तद्वयं व्याप्रियतो(?) सृणिग्रहणकर्मणि ॥९४॥
शक्तितोमरमोक्षे तु सव्यहस्तः प्रयुज्यते ।
पादोष्ठरञ्जने चैव चलिताङ्गुष्ठको भवेत् ॥९५॥
अलकस्य समुत्क्षेपे तत्प्रदेशस्थितो भवेत् ।
कुर्यादनुगतामस्य दृष्टि भ्रूयुगलं तथा ॥९६॥ इति शिखरः ॥
अस्यैव शिखराख्यस्य व्याङ्गुष्ठकनिपीडिता ।
यदा प्रदेशिनी वक्रा स कपित्थस्तदा स्मृतः ॥९७॥
चापतोमरचक्रासिशक्तिवज्रगदादिना ।
एतेनान्यानि शस्त्राणि सर्वाण्यभिनयेद् बुधः ॥९८॥
सत्यप्यभिनये जन्म + + + विक्षिपेन्मुहुः ।
अत्रापि हस्तानुगत दृष्टिभ्रूकम शस्यते ॥९९॥ इति कपित्थः ॥
उत्क्षिप्तवक्रा तु यदानामिका सकनीयसी ।
अस्यैव तु कपित्थस्य तदासौ खटकामुखः ॥१००॥
अनेन होत्रं हव्यं च नमतान्नं विधीयते ।

द्वाभ्यामाकर्षणच्छत्रप्रग्रहाणां प्रदर्शनम् ॥१०१॥
एकेन च स्यादादर्शधारणं व्यञ्जनं पुनः ।
अवक्षेपसमुत्क्षेपौ व्यावृत्तेन तु खण्डनम् ॥१०२॥
भ्रमता तु विधातव्यममुना परिवेषणम् ।
दीर्घदण्डग्रहे चैव वस्त्रान्तालम्बने तथा ॥१०३॥
कुशकेशकलापादिग्रहे स्रग्दामसंग्रहे ।
वृष्टिम्न् सहितो हस्तः प्रयोक्तव्यो विचक्षणः ॥१०४॥इति खटकामुखः॥
खटकाख्ये यदा हस्ते तर्जनी संप्रसारिता ।
हस्तः सूचीमुखो नाम तदा ज्ञेयः प्रयोक्तृभिः ॥१०५॥
एतदीयप्रदेशिन्या व्यापारः प्रायशो भवेत् ।
नतोऽर्वाक् कम्पितो लोलव्यालोढाहितकम्रमाः ॥१०६
(ते स तत्र नत्र कर्मणि युज्यते ।
म्न मायाः?) भिनयेच्चक्रं जृम्भितं चलयानया ॥१०७॥
विलोलया पताकादीन् ...... या ।
धूपदीपप्लुतावल्लीपल्लवान् वालपन्नमात् ॥१०८॥
(... ...म्रद्वया?) पुष्पमञ्जरीम् ।
चलया वक्रगमनं चूलिकामुद्ध + + या ॥१०९॥
(सा बुधा चावाहु विधातर्षकम्पितया?) ।
धूपदीपलतावल्लीपल्लवान् वालपन्नगान् ॥११०॥
शिखण्डकान् मण्डलं च नयनं चोर्ध्वलोलया ।
तारकानासिकादण्डयष्टीरूर्ध्वस्थयानया ॥१११॥
दंष्ट्रिणो दर्शयेद् वक्त्रासन्नयाधो नताग्रया ।
तिर्यङ्मण्डलया सर्वं तया लोकं प्रदर्शयेत् ॥११२॥
प्रावे दीर्घे च दिवसे विवक्ष्याद्युन्नतामिमाम् ।
विनमन्तीं पुनः कुर्यादपराह्णप्रदर्शने ॥११३॥
कर्तव्या वदनाभ्याशे सा कुञ्चितविजृम्भिता ।
अङ्गुलिः नृत्ततत्त्वज्ञैर्वाक्यार्थस्य निरूपणे ॥११४॥
सोऽयं तदिति निर्देशे प्रसृतोत्तानकम्पिता ।
रोष प्रकम्पिताग्राच हस्तेनाभ्युन्नतेन च ॥११५॥
प्रसृताग्रेण नमता च कर्तव्या स्वेदरूपणे

रोदे धिगिति वाक्ये च बहिर्भागप्रसर्पिणम् ॥१७६॥
(यज्ञोपवितं?) तत्प्रदेशे स्थितेन च ।
उत्तानेनोरसोऽग्रे तु संयुतेन च वेधनम् ॥१७७॥
(वचनं वल्लहा किञ्चित् समध्येनाधोमुखेन च ?)।
ग्रहणं गुणसूत्रस्य बाणलक्षनिरूपणम् ॥१७८॥
ध्यानं योगं च हृद्देशवर्तिना संप्रदर्शयेत् ।
स्तोकाभिनये कर्तव्यः संयुतस्तूरसः पुरः ॥१७९॥
कुत्सासूयाकोमलेषु सवोधवचनेषु च ।
विवर्तिताग्रः कर्तव्यो वामो विघटितो मनाक् ॥१८०॥
प्रवालचरने वर्तिग्रहणे नेत्ररञ्जने ।
आलेख्ये चैव कतव्यस्तथालक्तकपीडने ॥१८१॥
अस्य भ्रुवौ च दृष्टिं च कुर्यादनुगतां ततः । इति सन्दंशः ॥
समागताग्रसहिता यस्याङ्गुल्यो भवन्ति हि ॥१८२॥
ऊर्ध्वं हंसमुखस्येव स भवेन्मुकुलः करः ।
कर्तव्यः संहतोऽग्रातो मुकुलाम्भोरुहादिषु ॥१८३॥
पुरः प्रसर्प्योच्चलितः कर्तव्यो विटचुम्बकः । इति मुकुलः ॥
पद्मकोशस्य हस्तस्य त्वङ्गुल्यः कुञ्चिता यदा ॥१८४॥
ऊर्णनाभः स विज्ञेयश्चौर्यकेशग्रहादिषु ।
चौर्यकेशग्रहे चैव कर्तव्योऽधोमुखः करः ॥१८५॥
शिरःकण्डूयने मूर्ध्नः प्रदेशे प्रचलन्मुहुः ।
तिर्यग्वर्ती विधातव्यः कुष्ठव्याधिनिरूपणे ॥१८६॥
अधोमुखः स्थितेनाधः सिंहव्याघ्रादिरूपणे ।
कार्यो भ्रुकुटिवक्त्रेण संयतोऽस्य ग्रहस्तथा ॥१८७॥
अत्रापि दृष्टिभ्रूकर्म प्राग्वदेव विधीयते । इत्यूर्णनाभः ॥
मध्यमाङ्गुष्ठसन्दंशो वक्रा चैव प्रदेशिनी ॥१८८॥
मृगव्यालादिवित्रासे बालसन्धारणे तथा ।
अयं हस्तो विधातव्यो भर्त्सने भ्रुकुटीयुतः ॥१८९॥
सिंहव्याघ्रादियोगे च विच्युतः शब्दवान् भवेत् ।
दृष्टिभ्रुवौ च कर्तव्ये नित्यमस्यानुगे बुधः ॥१९०॥
अपरैः छिदितासंज्ञो हस्तोऽयं परिकीर्तितः । इति ताम्रचूडः ॥

असंयुतानां हस्तानां चतुर्विंशतिरीरिता ॥१६१॥
अथोदशाथ कथ्यन्ते संयुता नामलक्षणैः ।
अञ्जलिश्च कपोतश्च कर्कटः स्वस्तिकस्तथा ॥१६२॥
खटकावर्धमानश्चाप्युत्सङ्गनिषधावपि ।
डोलः पुष्पपुटस्तद्वन्मकरो गजदन्तकः ॥१६३॥
अवहित्थाभिधानश्च वर्धमानस्तथापरः ।
त्रयोदशैते कथिता हस्ताः संयुक्तसंज्ञिताः ॥१६४॥
पताकाभ्यां तु हस्ताभ्यां संश्लेषात् सोऽञ्जलिः स्मृतः ।
शिरश्च विनतं किञ्चित् तत्र कार्यं विपश्चिता ॥१६५॥
कार्यो गुरुनमस्कारो मुखस्यासन्नवर्तिना ।
वक्षःस्थितेन मित्राणां न स्थाननियमः स्त्रियाः ॥१६६॥ इत्यञ्जलिः ॥
उभाभ्यामपि हस्ताभ्यामन्योन्यं पार्श्वसङ्ग्रहात् ।
हस्तः कपोतनामा स्यात् कर्म चास्याभिधीयते ॥१६७॥
कुर्यात् प्रणमनं वक्षःस्थितेन तु नमच्छिराः ।
गुरुसंभाषणं कुर्यात् तेन शीते भये तथा ॥१६८॥
विनयस्याभ्युपगमे चाप्रमित्यभिधीयते ।
तेनैवाङ्गुलिपर्यग्रस्थमागताग्रेण पाणिना ॥१६९॥
एतावदिति नेदानीं कृत्यं चेति प्रदर्शयेत् । इति कपोतः ॥
अङ्गुल्यो यस्य हस्तस्यान्योन्याभ्यन्तरनिःसृताः ॥२००॥
स कर्कट इति ज्ञेयः करः कर्मास्य कथ्यते ।
समुन्नतशिराः किञ्चिदुत्क्षिप्तभ्रूश्च जृम्भणम् ॥२०१॥
अनेनैवाङ्गमर्दं च कामार्तानां निरूपयेत् । इति कर्कटः ॥
मणिबन्धनविन्यस्तावरालौ स्त्रीप्रयोजितौ ॥२०२॥
उत्तानौ वामपार्श्वस्थौ स्वस्तिकः परिकीर्तितः ।
समन्ततस्तदूर्ध्वं च विस्तीर्णं च वनानि च ॥२०३॥
ऋतवो गगनं मेघा ..... ? । इति स्वस्तिकः ॥
खटकः खटके न्यस्तः खटकावर्धमानकः ॥२०४॥
भृङ्गारार्थे प्रयोक्तव्यः परावृत्तस्तथापरः ।
कार्यो विटगतौ नम्रमूर्धा + तत्प्रमाणतः ॥२०५॥ इति खटकः ॥
अरालौ तु विपर्यस्तावुत्तानौ वर्धमानकौ ।
उत्सङ्ग इति ज्ञेयः + स्पर्शग्रहणे करः ॥२०६॥

उत्सङ्गसंज्ञकौ स्यातां हस्तौ तत्कर्म चोच्यते ।
विनियोगस्तयोः कार्यः (बालाकः प्रहरेणः तु?) ॥२०७॥
विघातव्याविमौ हस्तौ स्त्रीणामीर्ष्यायिते तथा ।
दक्षिणं वापि वामं वा न्यस्येत् कूर्परमध्यगम् ॥२०८॥ इत्युत्सङ्गः ॥
अंसौ प्रशिथिलौ मुक्तौ पताकौ तु प्रलम्बितौ ।
यदा भवेतां करणे स दोल इति संस्मृतः ॥२०९॥ इति दोलः ॥
यस्तु सर्पशिराः प्रोक्तस्तस्याङ्गुलिनिरन्तरः ।
द्वितीयः पार्श्वसंश्लिष्टः स तु पुष्पपुटः (पराणि च ॥२१०॥
ग्रास्यान्यथो यानि यानि?) द्रव्याण्येतेन दर्शयेत् ।
जलादानापयने कुर्यात् + + + + + + ॥२११। इति पुष्पपुटः ॥
पताकौ तु यदा हस्तावूर्ध्वाङ्गुष्ठावधोमुखौ ।
उपर्युपरि विन्यस्तौ तदासौ मकरध्वजः ॥२१२॥ इति मकरः ॥
कूर्परे सन्धितौ हस्तौ यदा स्तां सर्पशीर्षकौ ।
गजदन्तः स विज्ञेयः करः कर्मास्य तस्य च ।२१३॥ इति गजदन्तः ॥
शुकतुण्डौ करौ कृत्वा वक्षस्याभिमुखाञ्चितौ ।
शनैरधोमुखाविद्धौ सोऽवहित्थ इति स्मृतः ॥२१४॥
उत्कण्ठाप्रभृतीनि च कुर्यादेतेन हस्तेन । इत्यवहित्थः ॥
हंसपक्षस्थितौ यदि स्यातां पूर्वमुक्तौ पराङ्मुखौ ॥२१५॥
वर्धमानः सः विज्ञेयः कर्म चास्य निगद्यते । इतिवर्धमानः ॥
.... लक्षणम् भ्रष्टम् ॥२१६॥ इति निषधः ॥
एतेषां नृत्तहस्तत्वेऽप्यभिनीत्युपयोगिताम् ।
समा + + जितां तत्र स्वयमभ्यूह्य कल्पयेत् ॥२१७॥
चेष्टयांगेन हस्तेन प्रयोगः सत्वकैरपि ।
गण्डोष्ठनासापार्श्वोरुपादचारादिभिस्तथा ॥२१८॥
यथा यथा प्रतीतिः स्यात् प्रयतेत तथा तथा ।
कृतानुकरणं .. ..॥२१९॥

नृत्त-हस्ताः—लक्षणं नृत्तहस्तानामिदानीमभिधीयते
चतुरस्रौ तथोद्वृत्तौ स्वस्तिकौ विप्रकीर्णकौ ॥२२०॥
पद्मकोशाभिधानौ चाप्यरालखटकामुखौ ।
आविद्धवक्त्रकौ सूचीमुखरेचितसंज्ञकौ ॥२२१॥
अर्धरेचितसंज्ञौ तु तथैवोत्तानवञ्चितौ ।

पल्लवाख्यौ करौ चाथ केशबन्धौ लताकरौ ॥२२२॥
करिहस्तौ तथा पक्षवञ्चिताख्यौ ततः परम् ।
पक्षप्रद्योतकौ चैव तथा गरुडपक्षकौ ॥२२३॥
ततश्च दण्डपक्षाख्यावूर्ध्वमण्डलिनौ ततः ।
पार्श्वमण्डलिनौ तद्वदुरोमण्डलिनावपि ॥२२४॥
अनन्तरं करौ ज्ञेयावुरःपार्श्वार्धमण्डलौ ।
मुष्टिकस्वस्तिकाख्यौ च नलिनीपद्मकोशकौ ॥२२५॥
ततश्च कथितौ हस्तावलपल्लवकोल्बणौ ।
ललितौ वलिताख्याविस्येकान्नत्रिंशदीरिता ॥२२६॥
पुरस्ताद् वक्षसो हस्तौ प्रदेशेऽष्टाङ्गुले स्थितौ ।
समानकूर्परांसौ तु संमुखौ खटकामुखौ ॥२२७॥
चतुरश्राविति प्रोक्तौ नृत्तहस्तविशारदैः ।   इति चतुरश्रौ ॥
तावेव हंसपक्षाख्यौ व्यावृत्तिपरितनात् ॥२२८॥
नीतौ स्वस्तिकतां पश्चात् च्यावितौ मणिबन्धनात् ।
विप्रकीर्णाविति प्रोक्तौ नृत्ताभिनयकोविदैः ॥२२९॥ इति विप्रकीर्णौ ॥
तावेव हंसपक्षाख्यौ कृत्वा व्यावर्तनक्रियाम् ।
अलपल्लवतां नीतौ ततश्च परिवर्तितौ ॥२३०॥
विधायोर्ध्वमुखौ हस्तौ कर्तव्यौ पद्मकोशकौ ।   इति पद्मकोशकौ ॥
पुनर्विवर्तितं कृत्वा परिवर्तनकं ततः ॥२३१॥
अरालं दक्षिणं कुर्याद् वामं च खटकामुखम् ।
खटकाख्यास्त्रयो हस्ताः स्वक्षेत्रेऽसौ विधीयते ॥२३२॥
भुजांसकूर्परैः सार्धं कुटिलावर्तितौ यदा ।   इत्यरालखटकामुखौ ॥
हस्तावधोमुखतलावाविद्धावुद्धतावुभौ ॥२३३।
विनतौ नामतो विद्यादिमावाविद्धवक्त्रकौ ।
आविद्धवक्त्रकौ चैव गदावेष्टनयोगतः ॥२३४ ।इत्याविद्धवक्त्रकौ ॥
यदा तु सर्पशिरसौ तलस्थाङ्गुष्ठकौ करौ ।
तिर्यक्स्थौ प्रसृताग्रौ च सूच्याख्यौ करौ तदा ॥२३५॥ इतिसूचीमुखौ॥
हस्तौ सूचिमुखावेव मणिबन्धनविच्युतौ ।
व्यावृत्तिपरिवृत्तिभ्यां वलितौ तदनन्तरम् ॥२३६॥
हंसपक्षत्वमानीय कुर्यात् कमलवर्तिताम् ।
तथा द्रुतभ्रमौ कृत्वा रेचितौ पार्श्वयोः शनैः ॥२३७॥

रेचिताविति विज्ञेयौ हस्तौ हस्तविशारदः ॥ इति रेचितौ ॥
कूर्परांसाञ्चितौ हस्तौ नीतौ च त्रिपताकताम् ॥२३८॥
किञ्चित् पृथक्स्थितावेतौ ज्ञेयावुत्तानवञ्चितौ ॥इत्युत्तानवञ्चितौ ॥
बाहुवर्तनया कृत्वा पूर्वव्यावर्तितक्रियाम् । २३९॥
चतुरश्रकपरिवृत्तिभ्यां चतुरश्रः कृतो यदा ।
वामहस्तस्तथेतरः (कृतवादेष्वित?) रेचितः करः । २४०॥
अर्धरेचितसंज्ञौ तौ विज्ञातव्यौ तदा बुधैः । इत्यर्धरेचितौ ॥
व्यावृत्तिपरिवृत्तिभ्यां तितौ चतुरश्रवत् ॥२४१॥
बाहुवर्तनया बाहुशीर्षाद्व्यावर्तनेन वा ।
कम्पनेन विनिष्क्रान्तौ यदि वाग्यर्णमागतौ ॥२४२॥
पताकावेव निर्दिष्टौ पल्लवौ नामतः करौ। इति पल्लवौ
उद्वेष्टितवर्तनया गत्या च स्रस्तया स्थितौ मूर्ध्नि ॥२४३॥
पार्श्वद्वितये पल्लवसंस्थानौ केशबन्धाख्यौ । इति केशबन्धौ ॥
अभिमुखमुभौ निविष्टौ (भुविविष्टितनक्रमादसौ?) ॥२४४॥
पल्लवहस्तौ पार्श्वद्वितये स्यातां लतासंज्ञौ । इति लताहस्तौ ॥
व्यावर्तितकरणाभ्यां (करिहस्ते?) दक्षिणो लताहस्तः ॥२४५॥
उन्नतविलोलितः स्यात् त्रिपताको वामहस्तस्तु । इति करिहस्तौ ॥
उद्वेष्टितपरिवर्तनया त्रिपताकावभिमुखौ यदा घटितौ ॥२४६॥
करिहस्तसन्निविष्टौ करौ तदा पक्षवञ्चितकौ । इति पक्षवञ्चितकौ॥
तावेव त्रिपताकौ हस्तौ कटिशीर्षसन्निविष्टाग्रौ ॥२४७॥
विपरावृत्तिविधानात् पक्षप्रद्योतकौ नाम्ना ।इति पक्षप्रद्योतकौ॥
अधोमुखतलाविद्धौ ज्ञेयौ गरुडपक्षकौ ॥२४८॥ इति गरुडपक्षकौ ॥
हंसपक्षकृतौ हस्तौ व्यावृत्तपरिवर्तितौ ।
तया प्रसारितभुजौ दण्डपक्षाविति स्मृतौ ॥२४९॥ इति दण्ड पक्षौ
ऊर्ध्वमण्डलिनौ हस्तावूर्ध्वदेशविवर्तनात् ।
तावेव पार्श्वविन्यस्तौ पार्श्वमण्डलिनौ स्मृतौ ॥२५०॥
इति पार्श्वमण्डलिनौ ॥

उद्वेष्टितो भवेदेको द्वितीयश्चापवेष्टितः ।
भ्रामितावुरसः स्थाने हि उरोमण्डलिनौ स्मृतौ ॥२५१॥इत्युरोमण्डलिनौ॥

इति महाराजाधिराजश्रीभोजदेवविरचिते समराङ्गणसूत्रधारनाम्नि वास्तुशास्त्रे
पताकादिचतुष्षष्टिहस्तलक्षणं नाम द्विषष्टितमोऽध्यायः ।

परिशिष्टम्

चित्र-लक्षणम्

प्रक्कथनम्

वास्तु-शास्त्रीय-ग्रन्थेषु चित्रशास्त्रप्रतिपादकानां ग्रन्थानामतीव वैरल्य-मस्ति। तेषु सर्वप्रख्याततमं पुराणे विष्णु-धर्मोत्तरे चित्रसूत्रं तु सर्वे जानन्त्येव नग्नजितः चित्रलक्षणं मूलरूपेण नोपलभ्यते। वास्तु-शास्त्रीय-ग्रन्थेषु च त्रयो ग्रन्था एव चित्रशास्त्रं प्रतिपादयन्ति—समराङ्गण-सूत्रधार-वास्तु-शास्त्रम्, अपराजित पृच्छा, शिल्प-रत्नञ्च।

मानसोल्लासापराभिधऽभिलषितार्थचिन्तामणावपि आलेख्यकर्म सुदृढं निरूप्यते। अतः ग्रन्थपञ्चकमिदमालोड्य चित्रलक्षणमिदं संकलितम्। यश्च विषयविभागः प्रपञ्चितः, या च नवीना सरणिरासादिता, यश्च प्रबन्धप्रवाहः प्रवर्तितः तेन सर्वेगागामे ग्रन्थोऽयं मौलिक इव समुत्पत्स्यते, विश्वविद्यालयीय-कलाछात्राणाञ्च कृते पाठ्यपुस्तकमिवोपकरिष्यते।

समराङ्गणीयश्चित्र-खण्डोऽत्र परिशिष्टे निष्कासितः केवलं टिप्पणीभि विषयाः निर्दिष्टाः यतोहि पञ्चमे खण्डे अविकलः भागः समराङ्गणीयः निवेशितः पूर्वमेव प्रकाशितरिति दिक्।

विषयानुक्रमणी

विषयाः		पृष्ठाङ्काः
१४.	विलेखा-लक्षणम्	१५५
१५.	वर्तिका	१५५-५६
१६.	चित्रलेखन विधिः	१५६
१७.	अ. वर्तनाविधिः ब. पट्टपत्रवर्तनादिप्रकारश्च	१५६-५७
१८.	चित्रपत्रोत्पत्तिः	१५७-५९
१९.	कण्टकलक्षणम्	१५९-६१
२०.	चित्रकर्मणि वर्णभेदः—शुद्धवर्णमिश्रवर्णादयश्च स्वर्णप्रयोगोऽपि	१६१-६६
२१.	चित्रेषु रसोन्मेषः—रस-चित्राणि	१६६-६८
२२.	चित्रदोषाः	१६८
२३.	चित्रगुणाः	१६८-६९
२४.	चित्रकारः	१६९
	ग्रन्थकर्तुर्ग्रन्थसमापनस्तवः	१६९-७०

चित्रलक्षणे

१. चित्रप्रशंसा
(i) वि०ध०

कलानां प्रवरं चित्रं धर्मकामार्थमोक्षदम् ।
मङ्गल्यं प्रथमं चैतद्‌गृहे यत्र प्रतिष्ठितम् ॥
यथा सुमेरुः प्रवरो नगानां ।
यथाण्डजानां गरुडः प्रधानः ।
यथा नराणां प्रवरः क्षितीश—
स्तथा कलानामिह चित्ररूपः ॥

(ii) स० सू० ७१

'चित्रं हि सर्वशिल्पानां मुखं लोकस्य च प्रियम्'

(iii) अ० पृ० २२४

चित्रमूलोद्भवं सर्वं त्रैलोक्यं सचराचरम् ।
ब्रह्मविष्णुभवाद्याश्च सुरासुरनरोरगाः ॥
स्थावरं जङ्गमं चैव सूर्यचन्द्रौ च मेदिनी ।
चित्रमूलोद्भवं सर्वं जगत्स्थावरजङ्गमम् ॥
वृक्षगुल्मलातावल्ल्य-स्वेदजाणुजरायुजाः ।
सर्वे चित्रोद्भवा वत्स भूधरा द्वीपसागराः ॥
चतुरशीतिलक्षाणि जीवयोनिरनेकधा ।
चित्रमूलोद्भवाः सर्वे संसारद्वीपसागराः ॥
श्वेतरक्तपीतकृष्णा वर्णा वै चित्ररूपकाः ।
तनौ च नखकेशादि चित्ररूपमिवाम्भसाम् ॥
भगवान् भवरूपश्च पश्यतीदं परात्परम् ।
आत्मवद्वै सर्वमिदं ब्रह्मतेजोऽनुपश्यताम् ॥
पश्यन्ति भावरूपैश्च जले चन्द्रमसं यथा ।
तद्वच्चित्रमयं सर्वं पश्यन्ति ब्रह्मवादिनः ॥
विश्वं विश्वावतारश्च त्वनाद्यन्तश्च सम्भवेत् ।
आदिचित्रमयं सर्वं पश्यन्ति ब्रह्मचक्षुषा ॥
शिवशक्तेर्यथारूपं संसारे सृष्टिकोद्भवः ।
चित्ररूपमिदं सर्वं दिनं रात्रिस्तथैव च ॥
निमिषश्च पलं घट्यो यामः पक्षक एव च ।
मासाश्च ऋतवश्चैव कालः संवत्सरादिकः ॥
चित्ररूपमिदं सर्वं संवत्सरयुगादिकम् ।

कल्पादिकोद्भवं सर्वं सृष्ट्याद्यं सर्वकर्मणाम् ॥
ब्रह्माण्डादिसमुत्पत्ती रचितारचिता तथा ।
तेषां चित्रमिदं ज्ञेयं नानात्वं चित्रकर्मणाम् ॥
ब्रह्माण्डादिगणाः सर्वे तद्रूपाः पिण्डमध्यगाः ।
आत्मा चात्मस्वरूपेण चित्रवत् सृष्टिकर्मणि ॥
आत्मरूपमिदं पश्येद् दृश्यमानं चराचरम् ।
चित्रावतारे भावं च विधातुर्भाववर्णतः ॥
आत्मानं च शिवं पश्येद् यद्वय्य जलचन्द्रमाः ।
तद्वच्चित्रमयं सर्वं शिवशक्तिमयं परम् ॥
ऊर्ध्वमूलमधः शाखं वृक्षं चित्रमयं तथा ।
शिवशक्त्यालयं चैव चन्द्रार्कपवनात्मकम ॥
सूर्यपीठोद्भवा शक्तिः संलग्ना ब्रह्ममार्गतः ।
लीयमाना चन्द्रमध्ये चित्रकृत् सृष्टिकर्मणि ॥
चित्रावताररूपं तु कथितं च परात्परम् ।
यतस्तु वर्तते चित्रे जगत्स्थावरजङ्गमम् ॥
देवो देवी शिवः शक्तिः व्याप्तं यतश्चराचरम् ।
चित्ररूपमिदं ज्ञेयं जीमवध्ये च जीवकम् ॥
कूपो जले जलं कूपे विधिपर्य्यायतस्तथा ।
तद्वच्चित्रमयं विश्वं चित्रं विश्वे तथैव च ॥

२. चित्रोत्पत्तिः

वि० ध०

अतः परं प्रवक्ष्यामि चित्रं तवानघ ।
उर्वशी सृजतः पूर्वं चित्रसूत्रं नृपात्मज ॥
नारायणेन मुनिना लोकानां हितकाम्यया ।
प्राप्तानां वञ्चनार्थाय देवस्त्रीणां महामुनिः ॥
सहकाररसं गृह्य उर्व्यां चक्रे वरस्त्रियम् ।
चित्रेण सा ततो जाता रूपयुक्ता वराप्सराः ॥
यां दृष्ट्वा व्रीडिताः सर्वा जग्मुस्ता देवयोषितः ।
एवं महामुनिः कृत्वा चित्रं लक्षणसंयुतम् ॥
ग्राहयामास स तदा विश्वकर्माणमच्युतम् ।

३. चित्रं नृत्यं गीतञ्च

वि० ध०

यथा नृत्ते तथा चित्रे त्रैलोक्यानुकृतिः स्मृता ।
दृष्टयश्च तथा भावा अङ्गोपाङ्गानि सर्वशः ॥

करांश्च ये महानृत्ते पूर्वोक्ता नृपसत्तम् ।
त एव चित्रे विज्ञेया नृत्तं चित्रं परं मतम् ॥
नत्ते प्रमाणं येनोक्तं तत्प्रवक्ष्याम्यतः शृणु ।
देवतारूपनिर्माणं कथयस्व ममानघ ॥
यस्मात्सन्निहिता नित्य शास्त्रवत्साकृतिर्भभेत् ।
चित्रसूत्रं न जानाति यस्तु सम्यङ् नराधिप ॥
प्रतिमालक्षणं वेत्तु न शक्यन्तेन कर्हिचित् ।
चित्रसूत्रं समाचक्ष्व भृगुवंशविवर्धन ! ॥
चित्रसूत्रविदेवाथ वेत्ति वाग्लक्षणं यतः ।
विना तु नृत्यशास्त्रेण चित्रसूत्रं सुदुर्विदम् ॥
जगतो न क्रिया कार्या द्वयोरपि यतो नृप ।
नृत्यशास्त्रं समाचक्ष्व चित्रसूत्रं वदिष्यसि ॥
नृत्यशास्त्रविधानं च चित्रं वेत्ति यतो द्विज ।
आतोद्यं यो न जानाति तस्य नृत्तं हि दुर्विदम् ॥
आतोद्येन विना नृत्त विद्यते न कथञ्चन ।
आतोद्य त्वं हि धर्मज्ञ नृत्यशास्त्र वदिष्यसि ।
तस्मिन्सुविदिते वेत्ति नृत्यं भार्गवसत्तम ।

४. षडङ्गं चित्रम्
यशो० (का० सू०)

रूपभेदाः प्रमाणानि लावण्यं भावयोजनम् ।
सादृश्यं वर्णिकाभङ्ग इति चित्रं षडङ्गकम् ॥

५. चित्रप्रकाराणि
वि० ध०

सत्यं च वैणिकं चैव नागरं मिश्रमेव च ।
चित्रं चतुर्विधं प्रोक्तं तस्य वक्ष्यामि लक्षणम् ॥
यत्किञ्चल्लोकसादृश्यं चित्रं तत्सत्यमुच्यते ।
दीर्घाङ्गं सप्रमाणं च सुकुमारं सुभूमिकम् ॥
चतुरस्रं सुसम्पूर्णं न दीर्घं नोल्वणाकृतिम् ।
प्रमाणं स्थानलम्भाढ्यं वैणिक तन्निगद्यते ॥
दृढोपचितसर्वाङ्गं वर्तुलं नद्यनोल्वणम् ।
चित्रं तं नागरं ज्ञेयं स्वल्पमाल्यविभूषणम् ॥
चित्रमिश्रं समाख्यातं सामान्यं मनुजोत्तम ।

(ii)

असंख्यातानि सत्वानि शक्यन्ते नैव भाषितुम्॥
तत्तद्रूपानुसारेण लेखनीयानि कोविदैः ॥

सादृश्यं लिख्यते यत्तु दर्पणे प्रतिबिम्बवत् ।
तच्चित्रं विद्धमित्याहुर्विश्वकर्मादयो बुधाः ॥
आकस्मिके लिखामीति यदा तूद्दिश्य लिख्यते ।
आकारमात्रसंपत्त्वे तदविद्धमिति स्मृतम् ।
शृङ्गारादिरसो यत्र दर्शनादेव गम्यते
भावचित्रं तदाख्यातं चित्रकौतुककारकम् ॥
सद्रवैर्वर्णकैर्लेख्यं रसचित्रं विचक्षणैः ।
चूर्णितैर्वर्णकैर्लेख्यं धूलिचित्रं विदुर्बुधाः ॥
सुप्रमाणं तथा विद्धमविद्धं भावचित्रकम् ।
रसधूलिगतं प्रोक्तं मानसोल्लासपुस्तके ॥
निर्मितं चित्रलक्ष्मेदं चित्रं लोचनहारकम् ।
भूलोकमल्लदेवेन चित्रविद्याविरिञ्चिना ॥
चित्रं लक्षणसंयुक्तं लेखयित्वा महीपतिः ।

(iii) शिल्प० तच्चित्रं तु त्रिधा ज्ञेयं तस्य भेदोऽधुनोच्यते ॥
सर्वाङ्गदृश्यकरणं चित्रमित्यभिधीयते ॥
भित्यादौ लग्नभावेनाप्यर्धं यत्र प्रदृश्यते ।
तदर्धचित्रमित्युक्तं यत्तत् तेषां विलेखनम् ॥
चित्रभासमिति ख्यातं पूर्वैः शिल्पविशारदैः ।
रसचित्रं तथा धूलीचित्रं चित्रमिति त्रिधा ।
एतान्यनलवर्णानि चूर्णयित्वा पृथक् पृथक् ॥
एतैश्चूर्णैः स्थण्डिले रम्ये क्षणिकानि विलेपयेत् ।
धूलीचित्रमिदं ख्यातं चित्रकारैः पुरातनैः ॥
सादृश्यं दृश्यते यत्त् दर्पणे प्रतिबिम्बवत् ।
तच्चित्रमिति विख्यातं नालमाकारमात्रकम् ॥
शृङ्गारादिरसो यत्र दर्शनादेव गम्यते ।
......................रसचित्रमिति स्मृतम् ॥

६. चित्रोद्देशाः चित्रविषयाःवा (i) स० सू० (मूलम्) ७१, परिष्कृतम् ५०

(ii) ध० पु० २३३ चित्रकर्म प्रवक्ष्यामि रूपालङ्कारसंयुतम् ।
कीर्तिवक्त्रोद्भवाकारं? कथये तव साम्प्रतम् ॥
भृकुटिकुटिलान्त्रनेत्रवाराहकर्णमेषशृङ्गोद्भवम् ।

मृगकपोलसिंहवक्त्रं कीर्तिःस्यान्मुखोपमाख्याता ॥
भृकुटिः स्याद् बद्धकर्णाऽश्वस्कन्धः केशरावृतः।
क्रममध्ये परावृत्तो ह्रस्वपादः सिंहोत्तमः ॥
सिंहव्यालं मेषव्यालं शुकव्यालं च सौकरम् ।
माहिषं मूषकव्यालं कीटव्यालं च व्याकरम् ।
हंसकुक्कुटमायूरं त्रिपल्ली सर्पव्यालकम् ॥
इति षोडश व्यालानि उक्तानि मुखभेदतः ।
शरीरं हि महद्रूपं हस्तपादपुच्छादिकम् ॥
व्यालानन्तरतो रूपमनेकाकारतः स्मृतम् ।
त्रुटितं त्रिभङ्ग चैव ललितं कुञ्चितं तथा ॥
गमितालीढप्रत्यालीढावृत्तं परिवर्तकम् ।
उद्भिन्नं भिन्नसूत्रं चव्यावर्त्तं च महोद्भवम् ॥
नानारूपं समाख्यातं शोकं च पद्मकेशरम् ।
द्विरष्टोक्तानि साकूतं रूपाणि विविधानि च ॥
वैयाघ्रं समपादं च आलीढं च प्रत्यात्मकम् ।
पूर्वपिस्याम्योत्तर रहोबोधव्या च ममापतिः? ॥
नवषणोक्ताक्षा लक्षयेच्चित्रसूत्रधानेन ।
धैरसाख्याता शान्तादि सहतोद्भवा? ॥
धवलोत्तुङ्गमाडानि वेश्मानि विविधानि च ।
नगरग्रामपुरादिदेशानां च पुनः क्रमम् ।
द्वीपसागरोद्भवानि सर्वाणि मण्डलानि च ॥
सर्वजीवोद्भवं पूर्वं लक्षयेच्चित्रसूत्रकम् ।
चित्राभ्यासोद्भवाः सर्वे सुरासुरनरोत्तमाः ॥
मेघाश्चित्रवर्णरूपा आदित्याश्चैव चन्द्रमाः ।
ग्रहनक्षत्राद्याः सर्वे अर्चिर्वाहनसंयुताः ॥
दिक्पालादिका लक्ष्या इन्द्राद्याः सुप्रदक्षिणम् ।
गजाश्वरवरपादाद्या प्रसङ्ख्यातास्तथैव च ॥

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सभादौ चविन्तेदार्थौ यूक्तं नृत्यनाट्यादिकम् ॥
एवमादि समस्तं च चित्राभ्यासाच्च लक्षयेत् ।

लतावृक्षादिकान् वाथ नागान् वा सागरानपि ।
श्रोत्राभ्यां वाथ नेत्राभ्यां मनसा वाथ निश्चितान् ॥
आलिखेत किट्टिलेखिन्या सुमुहूर्ते सुलग्नके ।
स्वस्थचित्तः सुखासीनः स्मृत्वा स्मृत्वा पुनः पुनः ॥

(चित्राविषयाः)

चित्राभासं पुनस्तेषामेकमार्गं समाश्रयेत् ।
बहिरन्तश्च सर्वेषां यत्र युञ्जीत सर्वतः ।
सुमङ्गलकथोपेतं मन्त्रमूर्त्यादिसयुतम् ।
सङ्ग्रामं मरणं दुःखं देवासुरकथास्त्वपि ॥
नग्नं तपस्विलीला च न कुर्यान्मानुषालये ।
भित्त्यादौ तत्र लेख्यं स्याच्चित्रं चित्रतराकृति ॥
स्वागमाखिलवेदादिपुराणोक्तकथान्वितम् ।
नानावर्णान्वितं रम्य न न्यूनं नाधिकं क्वचित् ॥
तत्रतत्रोचिताकाररसभावक्रियान्वितम् ।
चित्रं विचित्रफलदं भर्तुः कर्तुश्च सर्वदा ॥
अतोऽन्यदशुभं चित्रं विपरीतफलप्रदम् ।
न लेखयेत् तन्न लिखेल्लोकद्वयसुखेच्छया ॥

७. चित्राङ्गानि स० सू० — मू० ७१, परि० ५०

८. भूमिबन्धनं चित्रभित्तिर्वा स० सू० मू० — ७२,परि० ५१

(ii) मानसो०,अ०चि०,

सुधया निर्मितां भित्तिं श्लक्ष्णां क्षतविवर्जिताम् ।
लेपयेच्चित्रकर्मार्थं लेपद्रव्यं प्रचक्ष्यते ॥
माहिषं त्वचमादाय नवं तोयेन मेलयेत् ।
नवनीतमिवायाति यावच्चिक्कणतां भृशम् ।
तत्कल्कं चिक्कणीभूतं शलाकाः परिकल्पयेन ।
यत्नेन शोषयेत्पश्चाद्यावत्काठिन्यमाप्नुयुः ॥
वज्रलेपो मयाख्यातः चित्रे सर्वत्र शस्यते ।
तं कृत्वा मृत्तिकापात्रे तोयं क्षिप्त्वा प्रतापयेत् ॥
स तप्तो द्रवतां याति सर्ववर्णेषु तद्द्रवः ।
मिश्रणीयप्रमाणेन यया वर्णो न नश्यति ॥
आदाय मृत्तिकां श्वेतां वज्रलेपेन मिश्रयेत् ।
तया लेपं प्रकुर्वीत शुष्कभित्तौ त्रिवारतः ॥

शङ्खचूर्णं सितापिष्टं वज्रलेपसमन्वितम् ।
आदाय भित्तिकां लिम्पेद्यावत्सा श्लक्ष्णतां व्रजेत् ।।
धातुं नीलगिरौ जातं श्वेतं चन्द्रसमप्रभम् ।
नगनाम्नैव विख्यातं शिलायां परिपेषितम् ।।
मिश्रितं वज्रलेपेन समादाय च पाणिना ।
लिम्पयेन्मृदुलेपेन स्वच्छमच्छं शनैश्शनैः ।

(iii) शिल्प० लिपेत् कुडयं ततश्चित्रं लेपयेदथवा पुनः ।
दग्ध्वा शङ्खादिकं काष्ठैश्चूर्णितं यत् सुधा हि सा ।।
× × चूर्णं × × चतुर्थांशमुद्गक्वाथलवैः सह ।
गुललोयेन संसिञ्चेत् तच्चूर्णं बालुकान्वितम् ।।
× × × × प्रमाणं हि सुधातुर्यांशमानतः ।
कालाग्निपक्वकदलीफलपिष्टं तु योजयेत् ।।
तत्पिष्टस्य प्रमाणं हि सुधावेदांशकं स्मृतम् ।
द्रोण्यां क्षिप्त्वाथ सम्मर्द्य गते मासत्रये पुनः ।।
पेषयेद् दृषदि क्षिप्त्वा दृषदा गुलवारिणा ।
नवनीतमिवायाति यावत् तावत् सुपेषयेत् ।।
अथ कुड्यादिकं सम्यग् संशोध्य समतां नयेत् ।
नारिकेलत्वचामग्रैः सुसूक्ष्मं शिथिलीकृतैः ।।
पुनस्तद्गुलतोयेन सिक्त्वा नीत्वा दिनाल्पकम् ।
पश्चात् तत्र सुधापिष्टं तत्र दर्व्या विलेपयेत् ।।
दर्व्याकारविशालादि सर्वमौचित्यभेदतः ।
लौही दारुमयी वाथ श्लक्ष्णपृष्ठा भवेदिह ।।
तद्दर्वीपृष्ठभागेन निम्नोन्नतविवर्जितम् ।
लिप्त्वा पिष्टसुधां सम्यङ् मन्दं मन्द पुनः श्रम तु।।
नारिकेलत्वचालिप्य शुद्धतोयसमवन्तिाम् ।
शुष्के तस्मिन् वर्णलेपं कुर्यात् चित्रार्थमेव हि ।।
फलकादौ तक्षणेन स्निग्धे वर्णं विलेपयेत् ।
सुधालेपो न कर्तव्यश्चित्रार्थं फलकादिषु ।।

९. लेप्यकर्म वर्णलेपो वा त्रिप्रकारेष्टिकाचूर्णं त्र्यंशं क्षिप्त्वा मृदस्ततः ।
(i) वि० ध० गुग्गुलं समघूच्छिष्टं मुरुकं गुडम् ।।

कुसुम्भं तैलसंयुक्तं कृत्वा दध्यात्समांशकम् ।
त्रिभागमग्निदग्धाया सुधायास्तत्र चूर्णयेत् ॥
बिल्वजं द्व्यंशमिश्रं तत्प्रक्षिप्य मषकं कषम् ।
बालुकांशं ततो दद्यात्स्वानुरूपेण बुद्धिमान् ॥
ततः शकलतोयेन प्लावयेत्पिच्छिलेन तम् ।
परिक्लिन्नं समग्रं तन्मासमात्रं निधापयेत् ॥
मार्दवं मासमात्रेण गतमुद्धृत्य यत्नतः ।
दद्यात्प्रलेपं निपुणः शुष्कं कुड्ये विमृश्य तु ॥
श्लक्ष्मणं समं स्ववष्टब्धं निम्नोन्नतविना कृतम् ।
न चातिघनतां यातं न चातितनुताङ्गतम् ॥
यदा शुष्कं भवेत्कुड्यं तत्प्रलिप्तमसत्कृतम् ।
तया मृदा सर्जरसा तैलभागाविर्युक्तया ॥
श्लक्ष्णीकुर्यात्प्रयत्नेन लेपनैः श्लक्ष्णमञ्जनैः ।
मुहुर्मुहुश्च क्षीरेण सिक्त्वा मार्जनयत्नतः ॥
सद्यः शोषमुपायातं कुड्य तन्मनुजेश्वर ।
अपि वर्षशतस्याग्ने न प्रणश्येत्तु कर्हिचित् ॥
अनेनैव प्रकारेण द्विविधैर्वर्णकैर्युताः ।
कर्तव्याश्चित्रवपुषा विविधा मणिभूमयः ॥
कुड्ये शुष्के तिथौ शस्ते रूक्षे च गुणसंयते ।
चित्रायोगे विशेषेण श्वेतवासा यतात्मवान् ॥
ब्राह्मणान्पूजयित्वा तु स्वस्ति वाच्य प्रणम्य च ।
तद्विदश्च यथान्यायं गुरूंश्च गुरुवत्सरः ॥
प्राङ् मुखो देवताध्यायी चित्रकर्म समाचरेत् ।
श्वेतकाद्रवकृष्णाभिर्वर्तिकाभिर्यथाक्रमम् ॥
आलिख्य स्थापयेद्विद्वान्प्रमाणे स्थानके तथा ।
ततस्तु रञ्जयेद्रङ्गैर्यथास्थानानुरूपतः ॥
श्यामा गौरी तथा तस्यच्छविः स्यात्तां प्रदर्शयेत्
तस्याश्च लक्षणं प्रोक्तं प्राप्ताया नृप विस्तरे ॥

(ii) स० मू० — मू० ७३, परि० ५२ ।

(iii) प० पू० १३२ लेपकर्म प्रवक्ष्यामि यदुक्तं पूर्वमेव हि ॥

श्वेतां रक्तां तथा पीतां मृत्तिकां च समाहरेत् ॥
कापिलं तु घृतं क्षीरमतसीमाथमेव च ॥
यवगोधूमचूर्णं तु वर्णं च वसुकघृतम् ॥
क्षीरवृक्षत्वचा मिश्रं बकुलं गुडसंयुतम् ।
सेन्द्रवृक्षं प्रेषणीयं मासं वा पक्षतोऽधिकम् ॥
पाषाणगर्भचूर्णं तु सूक्ष्मं कृत्वा समस्तकम् ।
पट्टत उद्धरेल्लेप (कल्कं) मर्दयेत्तैलवारिभिः ॥
प्रक्षिप्तातसीतैलेन सुपिष्ठं कज्जलोपमम् ।
पिण्डान्कृत्वा मुष्टिमात्रानातपैः शुष्कतापितान् ॥
आस्फोटिते वज्रसमाः आतयः सिद्धिकामदः ।
अतस्तु स्फुटिते पिण्डे बन्धद्रव्यादिकं क्षिपेत् ॥
सुधायाश्च प्रवक्ष्यावि बन्धनं दलनं तथा ।
शैलजा बन्वका वापि श्वेताः पाषाणकोत्तमाः ॥
खण्डशश्चैव कर्त्तव्या प्रमाणे धात्रिकोपमाः ।
सुसंचिताः श्रमैर्युक्ता आनेया उपलान्तरे ॥
तथा वरेष्टिकामध्ये आधारानि सुनि.. क्षिपेत् ।
समस्तं ज्वालयेन्मध्ये यावदशनिशान्तकम् ॥
मल्लिकायावकं कृत्वा स्थूणिकाकारमस्तकम् ।
क्षिपेद्बिल्वरसाद्यं च मासं वा पक्षतोऽधिकम् ॥
शिलोत्थार्धकयुक्तं च मर्द्दयेत्सुधयोत्तमा ।
त्रिचारा उत्तमाख्याता रूपार्थेन चतुर्थिका ॥
अर्चारूपोद्भवा कार्या मानयुक्तिश्च शास्त्रतः ।
सन्चित्य त्विष्टिकाबन्धं हस्तपादशीर्षादितः ॥
सूक्ष्मे द्व्यङ्गुलो लेपः स्थूले त्वङ्गुलमात्रकः ।
दिनेऽर्धे च दिनान्ते वा दद्याल्लेपानुलेपनम् ॥
सर्वाङ्गे लिप्तमात्रं च सूक्ष्मतेजः समुद्भवेत् ।
शीर्षे काचोत्तमखण्डटीकाभरणसंयुता ॥
वर्णे रसविशेषां च मसिरेखां समुद्धरेत् ।
अङ्गप्रत्यङ्गकोपाङ्गदृष्टिकाभिरनेकधा ।
विचित्रवस्त्रालङ्कारै भूषितां चित्रकोपमाम् ।

स्वभावजैरलङ्कारैर्नखकेशादिभिः क्रमात् ॥
भृङ्गहस्ता गजदन्ता बद्धपर्य्यङ्कसंस्थिता ।
योगमुद्रा करयुग्मे करोद्धृतगजादिका ॥
हारकेयूरसंम्युक्ता कुण्डलाभ्यामलङ्कृता ।
मालामुकुटशोभाढ्या कर्त्तव्या शान्तिमिच्छता ।
भैरवी भैरवो देवः सर्वदेवादितः क्रमात् ।
शास्त्रप्रमाणयुक्ता च शुभ्रवर्णा च तेजसा ॥

(iv) शिल्प०

अथ वक्ष्यामि संक्षेपात् सर्वेषां वर्णलेपनम् ।
संस्कृतिं च विशेषेण तेषां योगं तथैव च ॥
सितवर्णं पीतवर्णं रक्तवर्णं च कज्जलम् ।
एतानि शुद्धवर्णानि श्यामवर्णं तथैव च ॥
सुधावलिप्तकुड्यादौ धवलं वर्णमालिपेत् ।
शङ्खशुक्त्यादिकं वाथ सितमृद्वाथ (?) चूर्णयेत्
कपित्थनिम्बनिर्यासतोयैरालोडय् बुद्धिमान् ।
मन्दमालेपयेद भित्तौ फलके वा यथारुचि ॥
शाकोटकत्वचा वाथ केतकीहस्ततोऽपिवा ।
यदा सुस्निग्धतां याति तदावृत्या विलेपयेत् ।
अथवौलूखले गर्ते सुधाचूर्णानि निक्षिपेत् ।
पिष्ट्वा पुनः पुनः सम्यङ्मुसलेन महामतिः ॥
केरबालफलोदेन सिक्त्वा तं पेषयेत् पुनः ।
तं पिष्टमुष्णतोयेन सम्यगालोडय् गालयेत ।
पुनः पूर्वोक्तमार्गेण सुधोपरि विलेपयेत् ।
इदं तु फलकादौ न शक्यं शक्यं मृदादिषु ॥
एवं धवलिते भित्तौ दर्पणोदरसन्निभे ।
फलकादौ पटादौ वा चित्रलेखनमारभेत् ॥
पटादौ फलकाद्युक्तमार्गमाश्रित्य लेखयेत् ।
पुराणचोष्टचूर्णेन शुष्कगोमयचूर्णकान् ॥
तुल्यशीतजलेनापि योजयेत् पेषणीतले ।
पिष्ट्वा तेन विवाधाशु शोषयेत् किट्टलेखनीम् ॥

१० घण्टकवर्तनम् — स० सू०—मू० ७४, परि० ५३

११. चित्रकर्मणि देवादीनां   स० सू० — मू० ७५, परि० ५४

अ. शरीर-प्रमाणम्

ब. हंसादिपञ्चपुरुषलक्षणानि   हंसो भद्रोऽथ मालव्यो रूचकः शशकस्तथा।
(ii) वि० ध०   विज्ञेयाः पुरुषाः पञ्च तेषां वक्ष्यामि लक्षणम् ॥
उच्छ्रायायामतुल्यास्ते सर्वे ज्ञेयाः प्रमाणतः।
स्वेनेवाङ्गुलमानेन शतमष्टाधिकं भवेत् ॥
प्रमाणं नृप हंसस्य भद्रस्य तु षडुत्तरम्।
चतुर्भिरधिकं ज्ञेयं मालव्यस्य तथा नृप ॥
शतं च रुचकस्योक्तं दशोनं शशकस्य च।
द्वादशाङ्गुलविस्तारस्ताल इत्यभिधीयते ॥
अङ्गुल्यन्तञ्चतुर्भागं पादोच्छ्रायः प्रकीर्तितः।
द्वौ च तालौ तथा जङ्घे पादतुल्ये च जानुनी ॥
जङ्घातुल्यौ तथा चोरु नाभिस्तालं तु मेढ्रतः।
तावच्च नाभिहृदयं हृदयात्कण्ठ एव च ॥
कण्ठस्तालत्रिभागः स्यात्तालं च वदनं भवेत्।
तालषड्भागमप्युक्तं ललाटोपरि मस्तकम् ॥
मध्ये मेढ्रं तु विज्ञेयमिति दैर्घ्यं प्रकीर्तितम्।
तालः प्रोक्तः करो राजन्बाहू सप्तदशाङ्गुलौ ॥
प्रबाहू तावदेवोक्तौ वक्षसोर्धमथाष्टकम्।
एतदायामतः प्रोक्तं मानं हंसस्य पार्थिव ॥
अनेनैवानुसारेण शेषाणामपि कल्पयेत्।
आयामपरिणाहाभ्यां समाः सर्वे नराधिप ॥
सामान्यतस्ते नृपवर्य मानं प्रोक्तं मया हंसनराधिपस्य।
प्रत्यङ्गमानं च मयोच्चमानं समासतस्त्वं शृणु राजसिंह ॥

स. चित्रकर्मणि मूर्त्यवयवप्रमाणं तदनुसारेण मघक्षहंसमालव्यादिवर्णनम्—वि०ध० अथ प्रत्यङ्गविभागो भवति तत्र द्वादशाङ्गुलपरीणाहो मूर्धा। चतुरङ्गुलोच्छ्रायमष्टाङ्गुलं ललाटम्। शङ्खौ चतुरङ्गुलौ द्व्यङ्गुलोच्छ्रायौ पञ्चाङ्गुलौ गण्डौ चतुरङ्गुलौ हनुः। द्व्यङ्गुलौ कर्णौ चतुरङ्गुलोच्छ्रायो। कर्णमध्याङ्गुलं तद्रन्ध्रमुदकम्। पालिरनियमेन। (कर्णस्य लुटिकापालिः) नासा चतुरङ्गुला अग्रे द्व्यङ्गुलोच्छ्राया विकायामा च नासापुटावंगुलीवितारौ द्विगुणद्विगुणायामौ। नासोष्ठ

मध्यमवीङ्गुलम् । प्रोष्ठाश्वाङ्गुलः । चतुरङ्गुलायाममास्यम् । अधरोङ्गुलं द्व्यङ्गुलं चिबुकम् । चत्वारिंशद्दन्ताः नेष्वष्टौ दंष्ट्राः । अर्धाङ्गुलोच्छ्रिता दन्ताः । अङ्गुलद्वादशभागिका दंष्ट्रा । अङ्गुलविस्तृते त्र्यङ्गुलायामे नेत्रे । नेत्रत्रिभा कृष्णमण्डलम् । पञ्चभागास्तारा । अर्धाङ्गुलिविस्तृते त्र्यङ्गुलायामे भ्रुवौ । तयोर्द्व्यङ्गुलमन्तरम् । चतुरङ्गुलं नेत्रान्तकर्णविवरम् । दशाङ्गुलविस्तृता ग्रीवा । एकविंशत्यङ्गुलपरिणाहा षोडशाङ्गुलं स्तनान्तरम् । षडङ्गुलं स्तन-जत्र्वन्तरम् । षोडशबाहुमूलपरिणाहः । द्वादशाग्रे सप्ताङ्गुलं करतलम् । पञ्चाङ्गुलं विस्तृतं पञ्चाङ्गुलप्रमाणा मध्यमिका । तत्पूर्वदलहीना प्रदेशिनी । तत्तुल्या चानामिका । तत्परिहीना कनिष्ठिका सर्वाः समत्रिभागपर्वाः । पर्वार्धा नखाः । त्र्यङ्गुलमङ्गुष्ठं द्विपर्वं । जठरपरिणाहो द्वात्वारिंशांगुलः । वेद्यप्रमाणाभ्यामङ्गुलं नाभिः । कटिरष्टादशांगुला विपुला । तत्परिधिश्चत्वारिंशत् । चतुरङ्गुलविस्तृतौ वृषणौ । षडङ्गुलं तावत्परिणाहं मेढ्रम् । तन्मध्यत ऊरू चतुरङ्गुलौ । तद्द्विगुणपरिणाहाङ्गुलविपुले जानुनी । तत्त्रिगुणपरिणाहं जङ्घाग्रम् । पञ्चाङ्गुलं चतुर्दशपरिणाहं द्वादशदीर्घौ षडङ्गुलविस्तृतौ पदत्रिकायताङ्गुष्ठौ । अङ्गुष्ठतुल्या प्रदेशिनी । तदष्टांशोनाः शेषाः । अङ्गुलचतुर्भागहीनोऽङ्गुष्ठनखः । तदर्धप्रमाणं प्रदेशिन्याः । तदष्टभागः शेषाणाम् । सर्वपादमङ्गुलमष्टाङ्गुलोत्सेधः । त्र्यङ्गुले पार्ष्णी, चतुरङ्गुलोच्छ्रायौ इति हंसप्रमाणं भवति । भवन्ति चात्र । शेषाणां पार्थिवेन्द्राणां मानं युक्त्या प्रकल्पयेत् अनेनैवानुसारेण स्वमानस्यानुसारतः ।

मध्यक्षश्चन्द्रगौरस्तु नागराजभुजो बली ।
हंसगामी सुमध्यश्च हंसश्च सुमुखो भवेत् ॥
रोमरुद्धकपोलस्तु गजगामी महामतिः ।
वृत्तोपचितबाहुस्तु भद्रः पद्मनिभो भवेत् ॥
मुद्गश्यामस्तु मालव्यः कृशमध्यस्तनुच्छविः ।
आजानबाहुः पीनांसो दन्तघोणो महाहनुः ॥
शरद्गौरस्तु रुचकः कम्बुग्रीवो महामतिः ।
सत्यस्तु सिकतश्चैव बलवांश्च प्रकीर्तितः ॥
रक्तश्यामस्तु शशकः किञ्चित्कर्बुरकस्तथा ।
पूर्णं गण्डश्च चतुरो मध्यमश्च प्रकीर्तितः ।

य. चित्रकर्मण्यंगप्रत्यङ्गमानेन अङ्गुल्यङ्गमानेन यथा पञ्च नराः स्मृताः ।

स्त्रीणां निर्माणम् ।

स्त्रियः पञ्च तथा ज्ञेयास्ता एव मनुजोत्तम ।।
पुरुषस्य समीपस्था कर्तव्या योषिदीश्वर ।
नरस्कन्धप्रमाणेन कार्यका सा यथामिति ।।
अङ्गुलौ द्वौ नरात्क्षामं स्त्रियो मध्यं विधीयते ।
अधिका च कटिः कार्या तथैव चतुरङ्गुलम् ।।
उरः प्रमाणतः कार्यौ स्तनौ नृप मनोहरौ ।

र तेनैव सामान्यमानवर्णनम्

नृपाश्च सर्वे कर्तव्या महापुरुषलक्षणाः ।।
जालपादकराः कार्यास्तथा वै चक्रवर्तिनः ।
उर्णयं च भ्रुवोर्मध्ये तेषां कार्यं तथा शुभम् ।।
रेखाश्च करयोः कार्यस्तिस्र राज्ञां मनोहराः ।
शशक्षतजसङ्काशाः शस्त्रा वै क्षामकोटकाः ।।
तदङ्गभङ्गिनः सूक्ष्मा निजस्नेहाभ्यलङ्कृताः ।
घनेन्द्रनीलसदृशाः केशाः कार्यास्तथा शुभाः ।।
कुन्तला दक्षिणावर्तास्तिरङ्गा सिंहकेसराः ।
वर्धरा जूटटसरा इत्येताः केशजातयः।।
चापाकारं भवेन्नेत्रं मत्स्योदरमथापि वा ।
नेत्रमुत्पलपत्राभं पद्मपत्रनिभं तथा ।।
शानाकृतिर्महाराज पञ्चमं परिकीर्तितम् ।
चापाकारं भवेन्नेत्रं प्रमाणेन यथा स्त्रियः ।।
मत्स्योदराख्यं कथितं तथा यवचतुष्टयम् ।
नेत्रमुत्पलपत्राख्यं प्रमाणात्षड्यवं स्मृतम् ।।
पद्मपत्रनिभं नेत्रं प्रमाणेन यवा नव ।
शशाकृतिं च विज्ञेयं तथैव च यवा दश ।।
स्वमानाङ्गुलमानस्य यवमानं प्रकल्पयेत् ।
चापाकारं भवेन्नेत्रं योगभूमिनिरीक्षणात् ।।
मत्स्योदराकृति कार्यं नारीणां कामिनां तथा ।
नेत्रमुत्पलपत्राभं निर्विकारस्य शस्यते ।।
त्रस्तस्य रुदतश्चैव पद्मपत्रनिभं भवेत् ।
क्रुद्धस्य वेदनान्तस्य नेत्रं शराकृतिर्भवेत् ।।
ऋषयः पितरश्चैव देवताश्च नराधिप ।

स्वप्रभाभरणाः कार्या द्युतिमन्तस्तथैव च।
मुष्णन्तस्तेजसां तेजः परेषां नृपसत्तम।
सम्यग्विचार्य नृपतिः स्वधिया यथोक्तं द्योतत्प्रमाणमनुरूपमनिन्दितं च।
स्थानैरनेककिरणैः स्थिरभूमिलम्भैः कार्यं तदेव सकुमारमजिह्मरेखम्॥

ल. चित्रकर्मणि देवतानेत्रा अंग-वर्णनम् वि० ध०

नेत्रमुत्पलपत्राभं रक्तान्तं कृष्णतारकम्।
प्रसन्नं दीर्घपक्ष्मान्तं मनोज्ञं नृपसत्तम॥
देवतानां करं राजन् प्रजाहितकरं भवेत्।
समे गोक्षीरवर्णाभे स्निग्धे जिह्माग्रपक्ष्मले॥
प्रसन्ने पद्मनेत्रान्ते मनोज्ञे प्रियदर्शने।
कृष्णतारे विशाले च नयने श्रीसुखप्रदे॥
चतुरस्रं सुसम्पूर्णं प्रसन्नं शुभलक्षणम्।
अत्रिकोणमवक्रं च अधिकारमुखं भवेत्॥
दीर्घमण्डलचक्राणि त्रिकोणादीनि यानि च।
वर्ज्यानि तानि देवानां प्रजासु शिवमिच्छता॥
कार्या हंसप्रमाणेन देवा यदुकुलोद्वह।
तेषां च लोमकर्तव्यमक्षिपक्ष्मसु च भ्रुवोः।
अतः शेषेषु गात्रेषु देवाः स्युर्लोमवर्जिताः।
द्विरष्टवर्षाकाराश्च तथा कार्या दिवौकसः॥
प्रसन्नवदना नित्यं तथा च स्मितदृष्टयः।
मुकुटैः कुण्डलैर्हारैः केयूरैरङ्गदैस्तथा॥
भूषितास्तेऽथ कर्तव्याः शुभस्रग्दामधारिणः।
श्रोणीसूत्रेण महता पादाभरणधारिणा॥
यज्ञोपवीतवन्तश्च सावतंसास्तथैव च।
जान्वधोलम्बिना कार्याः शोभिना कटिवाससा॥
वामे मनुजशार्दूल दक्षिणं जानु दर्शयेत्।
अंशुकं च तथा कार्यं देवतानां मनोरहम्॥
प्रभा च तेषां कर्तव्या मूर्ध्निः प्रमाणतः।
मण्डलाभा महाराज देवतातोऽनुकारिणी॥
ऊर्ध्वा दृष्टिरधोदृष्टिस्तिर्यक् तेषां विवर्जयेत्।
हीनाधिका वा दीना वा क्रुद्धा रूक्षा तथैव च॥

ऊर्ध्वा तु मरणायोक्ता शोकायाधः प्रकीर्तिता ।
तिर्यग्धनविनाशाय हीना भवति मृत्यवे ॥
अधिका शोकजननी दीना च नृपसत्तम ।
रूक्षा धनक्षयाय स्यात्क्रुद्धा भयविवर्धिनी ॥
शातोदरी न कर्तव्या न कार्या चाधिकोदरी ।
सुक्षता च न कर्तव्या तथा यदुकुलोद्वह ॥
हीनाधिकप्रमाणा च रूक्षवर्णा तथैव च ।
विवृतेन च वक्त्रेण नता च यदुनन्दन ॥
प्रमाणहीनैरङ्गैश्च त्वधिकैरपि पार्थिव ।
शातोदरी क्षुदम्यदा मरणायाधिकोदरी ॥
सक्षता मरणायोक्ता हीना धनविनाशिनी ।
अधिका शोकजननी रूक्षवर्णा भयप्रदा ॥
विवृत्तेन च वक्त्रेण कुलनाशकरी भवेत् ।
प्राच्याभा धननाशाय दक्षिणेन च मृत्यवे ॥
पश्चिमेन सुतघ्नी च चोदग्भयविवृद्धये ।
प्रमाणहीना नाशाय अधिका देशनाशिनी ॥
अश्लक्ष्णा मरणायोक्ता क्रुद्धा रूपविनाशिनी ।
प्रमाणहीनां प्रतिमां तथा लक्षणवर्जिताम् ॥
आवाहिताञ्च विप्रेन्द्रैर्नाविशन्ति दिवौकसः ।
आविशन्ति तु तां नित्य पिशाचा दैत्यमानवाः ॥
तस्मात्सर्वप्रयत्नेन मानहीनां विवर्जयेत् ।
चित्रलक्षणसंयुक्तं प्रशस्तं सर्वमुच्यते ॥
आयुष्यं च यशस्यं च धनधान्यविवर्धनम् ।
तदेव लक्षणापेतं धनधान्यविनाशनम् ॥
देवा नरेन्द्र कर्तव्याः शोभावन्तः सदैव तु ।
मृगेन्द्रवृषनागानां हंसानां गतिभिः समाः ॥
सलक्षणं चित्रमुशन्ति धन्यं देशस्य कर्तुर्वसुधाधिपस्य ।
तस्मात्प्रयत्नेन सलक्षणं तत्कार्यं नरैर्यत्नपरैर्यथावत् ॥

१२. नानावर्णानुगताः शुभाकारविहारा ऋज्वागतसाचीकृतदेहाद्यनेकोपभेद-। सहिताश्चित्रकर्मणो नव भेदाः—

शुभाकारविहाराणि नानावर्णंवराणि च ।
नवस्थानानि रूपाणां शृणु तान्यनुपूर्वशः ॥
ऋज्वागतं भवेत्पूर्वमनृजु तदनन्तरम् ।
साचीकृतशरीरं च भवत्यर्धविलोचनम् ॥
ततः पाश्र्वागतं नाम पुरावृत्तमनन्तरम् ।
पृष्ठागतमधः कार्यं पुरावृत्तं समानतम् ॥
एतान्यनेकभेदानि नव स्थानानि भूषिते ।
एकैकस्येह भवतः शृणु मे नृप लक्षणम् ॥
तत्राभिमुखमेवादौ स्पष्टमानगुणान्वितम् ।
सुसम्पूर्णं सुचार्वङ्गं सुश्लक्ष्णमलवर्तकम् ॥
सुशुद्धं मधुरं स्पष्टरेखासंस्कारभूषितम् ।
यद्भवेत्स्थानमक्षीणगात्रं पृष्ठगतं तु तत् ॥
मुखस्यादावतोऽक्षीणं वक्षस उदरं तथा ।
कट्या च स्कन्धदेशाच्च ऊरुतश्च क्षयंगता ॥
नासापुटाधरोष्ठानां चतुर्थांशं च बुद्धिमत् ।
क्षयं नीतं त्रिभागं च यस्य गात्रेभ्य एव च ।
कान्तारूपं परं स्थानं स्थानलम्भोपपादितम् ।
एतदेवर्जु नामोक्तमनेककरणान्वितम् ॥
यत्तिर्यग्भूमिलम्भेन नेत्रहारि सुवर्तनम् ।
सुकुमारं चतुर्भागं क्षीणं सर्वाङ्गशोभनम् ॥
अध्यर्धभ्रूललाटे चाप्यध्यर्धघ्राणमुत्कटम् ।
भागक्षयावशेषार्धं कलापक्षीणलोचनम् ॥
कलावलुप्तभ्रूलेखं लिखितं स्निग्धलेखया ।
न च छायागतं कालं न चावऋजुकोपनम् ॥
खेकारिकत्वाच्च नृप साचीकृतमिहोच्यते ।
अर्धं नेत्रं मुखे यस्य लुप्तमवभ्रुवे तथा ॥
भङ्गो ललाटमात्रश्च दृश्यानां सारमेव तु ।
मात्रार्धा चैकतो गण्डं दृश्यमर्धकृतक्षयम् ॥
मात्रार्धं कण्डरेखाया यवमाविष्कृतं हनोः ।
उरसोऽर्धं मुखं लिप्तं नाम्यास्याच्छिष्टमङ्गुलम् ॥

अध्यर्धशेषा च कटी अन्यच्च दर्शनीकृतम् ।
अध्यर्धाक्षं परिज्ञेयमाकारेणैवमादिना ॥
च्छायागतमिति प्रोक्तं पर्यायेणैतदेव तु ।
यस्यावलोक्यते पार्श्वं दक्षिणं सव्यमेव वा ॥
कृत्स्नमन्यर्क्षयातं तदङ्गमङ्गगतिस्तथा ।
एकाक्षमेकभ्रूलेखमरनामा ललाटवत् ॥
एकं श्रोत्रं यदर्धं स्याच्चिबुकार्धं शिरोरुहम् ।
गृहीतमानलावण्यमाधुर्यादिगुणन्वितम् ॥
पार्श्वागतमिति प्रोक्तं तत्स्याद्भित्तिकसंज्ञितम् ।
अपाङ्गे कलक्षीणे कण्ठदेशे तथैव च ॥
बाहुगण्डललाटेषु कालाख्यं क्षयमागतम् ।
बाहुवक्षः कटितटस्थितिगु............... —... ॥
द्विकलं द्विकलं ज्ञात्वा यथाभागं कृषीकृतम् ।
अनुरूपप्रमाणेन नातितीक्ष्णाङ्गमेव च ॥
एनद्गण्डपरावृत्तं स्थानं च परिकीर्तितम् ।
पृष्ठतो यदपि व्यक्तं देहबन्धं मनोहरम् ॥
वक्रभ्रूकुटिसर्वज्ञसन्धिबन्धनमेव च ।
ईषच्च दर्शितापाङ्गकपोलजठरे पुनः ॥
प्रकाशितैकपार्श्वेन सुस्थिरं दृष्टिहारि च ।
स्वहीनमानलावण्यमाधुर्यादिगुणान्वितम् ॥
लेखेषु पुस्तदेशेषु पृष्ठागतमिति स्मृतम् ।
यस्योर्धमतङ्गपत्येन भागेन समवस्थितम् ॥
स्थितेर्ष्याभिमुखेर्धाङ्गे परिवृत्तिवशाद्भवेत् ।
किञ्चिच्छायागतो कार्यावुपरिष्टादधः पुरः ॥
अर्धार्धगतसारूप्यं चिरसाग्राम्यसंस्थितम् ।
मध्येन नेत्ररम्येन यथायोगविलोपिना ॥
विज्ञेयं दधतः कार्यं परिवृत्तं नरेश्वर ।
समग्रदृष्टिस्फिग्देशं दष्टपादतलं तु यत् ॥
ऊर्ध्वतः क्षीणदृष्टार्धं दृश्या शेषं कटिस्थलम् ।
लुप्तपादाङ्गुलितलं दृश्याशेषतलद्वयम् ॥

चतुरस्रं सुसम्पूर्णमभयानकदर्शनम् ।
प्रकाशीकृतबाहुञ्च सुदष्टमुखकन्धरम् ॥
लुप्तं जङ्घांकतो ज्ञेयं नाम्ना स्थानं समानतः ।
नीचान्येतानि सर्वाणि तथोक्तैरभिराजितम् ॥
लक्षितैर्लक्षितव्यानि त्वयानुक्रमशो नव ।
एषां प्रज्ञावशेषेण विकाराणि बहून्यपि ॥
एकैकशश्च भूभागैः कर्तव्यानि यथावधि ।
त्वया सन्तः समासाद्य सम्यङ् मानं तु भूतले ॥
स्थानानीमानि मानाद्यैर्गुणैर्लेख्यानि यत्नतः ।
नवैवैतानि दृष्टानि सर्वभावेष्वनिन्दित ॥
स्थानानि नाधिकमतः परमस्ति हि किंचन ।
जीवलोकं परिक्रम्य सततं स्थाणुजङ्गमम् ॥
उत्तमाधममध्येषु प्रमाणगुणतः सदा ।
चित्र विचित्रं त्रिविधं प्रमाणं त्रयमेव च ॥
क्षयवृद्धी च कार्त्स्न्येन मया तेऽभिहितेऽनघ ।

क्षयवृद्धिविधिश्च

अतः परं प्रवक्ष्यामि क्षयवृद्धिर्विधिं क्रमात् ॥
चित्रविद्भिरसंज्ञेयं समासेननेतरेण च ।
त्रयोदश विधैवात्र क्षयवृद्धिरुदाहृता ॥
स्थानानां बहुसंस्थत्वादङ्गान्यत्रसम्भवा ।
स्थानं पृष्ठगतं पूर्वमवर्जुगतमेव च ॥
मध्यार्धं तथार्धार्धं साचीकृतमुखं तथा ।
नतं गण्डपरावृत्तं पृष्ठागतमथापि च ॥
पार्श्वगतं च विज्ञेयमुल्लेपं चलितं तथा ।
उत्तानं वलितं चेति स्थनानि तु त्रयोदश ॥
कार्याण्येतानि सर्वाणि नामसंस्थानतो नृप ।
मण्डलानीह वैशाखप्रत्यालीढक्रियाक्रमैः ॥
समाश्चार्द्धसमाः पादाः सुस्थितानि चलानि च ।
समासमपदस्थं च द्विविधं स्थानकं भवेत् ॥
तद्गत्वा पदभूयिष्ठं स्थानं समपदं स्मृतम् ।
मण्डलञ्च द्वितीयं स्यात्स्थानान्यन्यानि यानि च ॥

तान्येकसमपादानि विचित्राणि चलानि च ।
तत्र वैशाखमालीढं प्रत्यालीढं च धन्विनाम् ॥
चित्रगोमूत्रकगतं विषमं खड्गचर्मिणाम् ।
चलितं खलितायस्यमालीढैकपदक्रमम् ॥
शक्तितोमरपाषाणभिन्दिपालादिधारिणाम् ।
सवल्गितं चक्रशूलगदाकुणपधारिणाम् ॥
एकपादसमस्थानं द्वितीयेन तु विद्गलम् ॥
शरीरं च सलीलं स्यात्सावष्टंभैः क्वचिद्द्रुतम् ॥
लीलाविलासविभ्रान्तं विशालजघनस्थलम् ।
स्थिरैकपादविन्यासं स्त्रीरूपं विलिखेद्बुधः ॥

प्रमाणहीनस्तु जनोऽनुभूयात्कालस्य भावस्यवलात्पृथिव्याम् ।
इति प्रचिन्त्यात्मधिया बुधेन कार्यं प्रमाणंक्षयवृद्धियोगे ॥

१३—चित्रे देवनृपर्षिगन्धर्वदैत्यदानवादीनां सायुधानां सपरिच्छदानां निर्माणदेशविशेषानुरूपासनशयनयानवेशसरित्सागरवाहनशैलशिखरसद्वीपभूमण्डलशङ्खपद्मादिनिधिसचन्द्रनक्षत्ररात्रिसन्ध्यादिनिर्माणम्—वि०ध०—

यथा देवस्तथा चित्रे कर्तव्यः पृथ्वीश्वर ।
एकैकं रूपके लोम कर्तव्यं पृथिवीक्षिताम् ॥
ऋषयश्च सगन्धर्वा दैत्याश्च सहदानवाः ।
मन्त्रिणश्च महाराज सांवत्सरपुरोहितौ ॥
कार्या भद्रप्रमाणेन ब्राह्मणाश्च नरेश्वर ।
ऋषयस्तत्र कर्तव्या जटाजूटोपशोभिताः ॥
कृष्णाजिनोत्तरासङ्गा दुर्बलास्तेजसा युताः ।
देवताश्चापि गन्धर्वा मुकुटेन विवर्जिताः ॥
कर्तव्यास्ते महाराज शिखरैरूपशोभिताः ।
ब्रह्मवर्चस्विनो विप्राः शुक्लाम्बरधरास्तथा ॥
सर्वालङ्कारसंयुक्तानेवोल्वणविभूषणान् ॥
मुकुटेन विहीनांस्तु सोष्णीषकान्कारयेच्च तान् ।
दैत्याश्च दानवाश्चैव कर्तव्या भ्रुकुटीमुखाः ॥
वर्तुलाक्षास्तथा कार्या भीमवक्त्रस्तथैव च ।
तेषामभ्युद्धतो वेषः कर्तव्याः पृथिवीपते ॥

रुद्रप्रमाणाः कर्तव्यास्तथा विद्याधरा नृप।
सपत्नीकाश्च ते कार्या माल्यालङ्कारधारिणः॥
खड्गहस्ताश्च ते कार्या गगने वाथ वा भुवि।
मालव्यपरिमाणेन किन्नरोरगराक्षसाः॥
रुचकस्य प्रमाणेन यक्षाः कार्या नराधिप।
शशकस्य प्रमाणेन प्रधानं मानवं लिखेत्॥
पिशाचा वामना कुब्जाः प्रमथाश्च महीभुजः।
मानन्नियमतः कार्यं रूपन्नियमनस्तथा।
स्वानुरूपप्रमाणाश्च सर्वेषां योषितः स्मृताः।
किन्नरा द्विविधाः प्रोक्ता नृवक्त्रा हयविग्रहाः॥
नृदेहाश्चाश्ववक्त्राश्च तथान्ये परिकीर्तिता।
अश्ववक्त्रास्तु कर्तव्या सर्वालङ्कारधारिणः॥
गीतवाद्यसमायुक्ता द्युतिमन्तस्तथैव च।
उत्कचा राक्षसाः कार्या विकलाक्षा विभीषणाः॥
देवाकाराश्च कर्तव्या नागाः फणविराजिता;।
सालङ्काराः स्मृताः सर्वे यक्षास्तेऽभिहिता मया॥
सुराणा प्रमथाः कार्याः प्रमाणेन विवर्जिताः।
पिशाचाश्च तथा कार्या प्रमाणेन विवर्जिताः॥
नानासत्त्वमुखाः कार्या देवतानां तथा गणाः।
नानावेशा महाराज नान युधधरास्तथा॥
एकरूपास्तु कर्तव्या वैष्णवानान्तथा गणाः।
तत्रापि तेषां कर्तव्या भेदाश्चत्वार एव च।
वासुदेवसमाः कार्या वासुदेवगणाः शुभाः॥
संकर्षणेन सदृशास्तद्गणाश्च तथा स्मृताः।
प्रद्युम्नेनानिरुद्धेन तद्गणाः सदृशास्तथा॥
तत्प्रभावाः स्मृताः सर्वे तदायुधधरास्तथा।
नीलोत्पलदलश्यामाश्चन्द्रशुभ्रास्तथैव च॥
तथा मरकताकाराः सिन्दूरसदृशप्रभाः।
रुचकस्य तु मानेन वेश्याः कार्यास्तथा स्त्रियः॥
वेश्यानामुद्धतं वेशं कार्यं शृङ्गारसम्मतम्।

मानव्यमानतः कार्या लज्जावत्यः कुलस्त्रियः ॥
नात्युद्धतेन वेशेन सालङ्कारास्तथैव च ।
दैत्यदानवयक्षाणां राक्षसानां तथैव च ॥
रूपवत्यस्तथा कार्या पत्न्यो मनुजसत्तम ।
मातरः स्वेन रूपेण तथा कार्या नराधिप ॥
पिशाचानां च पत्न्योऽपि कार्यास्तद्रूपसंयुताः ।
विभर्तृकास्तु कर्तव्या स्त्रियः पलितसंयुताः ॥
शुक्लवस्त्रपरीधानाः सर्वालङ्कारवर्जिताः ॥
कुब्जा वामनिका वृद्धा तथा रूपवती भवेत् ॥
राजस्त्रीणां परीवारे वृद्धः स्यात्कञ्चुकी पुनः ।
रुचकस्य तु मानेन वैश्यमानं विधीयते ॥
शशकस्य तु मानेन शूद्रमानं तथैव च ।
यथा जात्यनुरूपेण वेषेण मनुजेश्वर ॥
दैत्यादियोषितां कार्याः परिचारस्त्रियः सदा ।
महाशिरा महोरस्को महानासो महाहनुः ॥
पीनस्कन्धभुजग्रीवः परिमाणेन चोच्छ्रितः ।
त्रिलरङ्गलनाटश्च व्योमदृष्टिर्महाकटिः ॥
दृप्तश्चित्रविदा कार्यः सेनायाः पतिरूर्जितः ।
योधा कार्या महाराज प्रायशो भृकुटीमुखाः ॥
विञ्चदुद्धतवेशाश्च कार्याश्चोद्धतदर्शनाः ।
अभ्युद्गताश्च कर्तव्या आयुधीयाः पदातयः ॥
खड्गचर्मधराः कार्याः कर्णाटकवपुर्धराः ।
वरबाणधरा कार्या नग्नजङ्घाश्च धन्विनः ॥
नात्युद्धतेन वेषेण सोपानत्कास्तथैव ते ।
यथोक्तलक्षणाः कार्याः कुञ्जरास्तुरगादयः ॥
हस्त्यारोहास्तु कर्तव्या मुहुः श्यामास्तु वर्णतः ।
कैशैश्च जूटभरैः सालङ्कारास्तथैव च ॥
उदीच्यवेशाः कर्तव्यास्तुरगाणां तु सादिनः ।
उद्धतेन तु वेषेण कर्तव्या बन्दिनस्तथा ॥
सिरादर्शितकण्ठाश्च तथैवोन्मुखदृष्टय. ।

आह्वानकास्तु कर्तव्याः कपिलाः केकरेक्षणाः ॥
किञ्चिद्दानवसङ्काशाः प्रायशो दण्डपाणयः ।
न केकराश्च कपिलान्युद्धे द्वंद्वान्समालिखेत् ॥
नात्युन्नतेन वेषेण न च शान्तेन शस्यते ।
पार्श्वबद्धेन खड्गेन प्रतीहारस्तु दण्डवान् ॥
संवेष्टितशिरस्काश्च कर्तव्या वणिजस्तथा ।
गायना नर्तका ये वा वाद्यवादविशुद्धये ॥
उद्धतेन तु वेषेण कार्यास्ते मनुजोत्तम ।
आसन्नपलिताः कार्याः स्वभूषणविभूषिताः ॥
पौरजानपदाः श्रेष्ठाः शुभवस्त्रविभूषणाः ।
प्रसृतप्रवणाः प्रह्वाः स्वभावप्रियदर्शिनः ॥
स्वकर्मोपस्करव्यग्रः कार्यः कर्मकरो जन. ।
प्रांशवः पीनगात्राश्च पीनग्रीवशिरोधराः ॥
उग्राश्च नीचकेशाश्च मल्लाः कार्यास्तथोद्धताः ।
वृषाः केसरिणश्चैव याश्चान्याः सत्त्वजातयः ॥
यथाभूमिनिवेशास्ते लोकं दृष्ट्वा नराधिप ।
एतद्रूपसमुद्देशमदृष्टानां तवेरितम् ॥
दृष्टं सुसदृशं कार्यं सर्वेषामविशेषतः ।
चित्रे सादृश्यकरणं प्रधानं परिकीर्तितम् ॥
बुद्ध्या रूपं यथावेशं वर्णं च मनुजोत्तम ।
देशे देशे नराः कार्या यथावत्तत्समुद्भवाः ॥
देशं नियोगं स्थानं च कर्म बुध्व च यत्नतः ।
आसनं शयनं यानं वेशं कार्यं 'नराधिप ॥
सरितां सशरीराणां वाहनानि प्रदर्शयेत् ।
पूर्णकुम्भकराः कार्यास्तथा नामितजानवः ॥
शैलानां शिखरं मूर्ध्नि दर्शयेन्मनुजोत्तम ।
द्वीपानां च करैः कार्यं तथा भूमण्डलं शुभम् ॥
....राजंस्तथाशिखरपाणयः ।
रत्नपात्रकराः कार्याः सागरा मनुजोत्तम ॥
समुद्राणां प्रभास्थाने सलिलं तु प्रदर्शयेत् ।

आयुधानां च तच्चिह्नं किञ्चिन्मूर्धनि दर्शयेत् ॥
निधीनां दर्शयेत्कुम्भं शङ्खं शङ्खस्य दर्शयेत् ।
पद्मं पद्मस्य राजेन्द्र शेषाणामनुरूपतः ॥
कार्यस्यावयवाः कार्याः स्वदेहसदृशाः पृथक् ।
दिव्यानां दर्शयेच्चिह्नमक्षमालां च पुस्तकम् ॥
अतः परं प्रवक्ष्यामि रूपं यद्यस्य दृश्यते ।
आकाशं दर्शयेद्विद्वान्विवर्णं खगमाकुलम् ॥
तथैव दर्शयेद्राजंस्तारकामण्डितं दिवम् ।
भूमिं च जाङ्गलानूपमिश्रां स्वैः स्वैस्तथा गुणैः ॥
पर्वतं तु शिलाजालैः शिखरैर्धातुभिर्द्रुमैः ।
निर्झरैर्भुजगैश्चैव दर्शयेन्नृपसत्तम ॥
वनं नानाविधैर्वृक्षैर्विहङ्गैः श्वापदैस्तथा ।
तोयं च दर्शयेद्विद्वाननन्तैर्मत्स्यकच्छपैः ॥
पद्माक्षैश्च महाराज यथान्यैर्जलजैर्गुणैः ।
देवतावेश्मभिश्चित्रैः प्रासादापणवेश्मभिः ॥
नगरं दर्शयेद्विद्वान् राजमार्गैश्च शोभनैः ।
वमत्या दर्शयेद्ग्रामं किञ्चिदुद्यानभूषितम् ॥
सर्वेषामथ दुर्गाणां कर्तव्यं दर्शनं तथा ।
स्वभूमिविनिवेशेन वप्राट्टालकपर्वतैः ॥
पण्ययुक्तास्तु कर्तव्यास्तथैवापणभूमयः ।
आपानभूमिः कर्तव्या पानयुक्ता नराकुला ॥
उत्तरीयविहीनांश्च द्यूतसक्तान्प्रदर्शयेत् ।
जिताञ्शोकसमायुक्तान्हृष्टांल्लब्धजयांस्तथा ॥
चतुरङ्गबलोपेतां प्रहरद्भिर्नरैर्युताम् ।
मृतावयवरक्ताढ्यां रणभूमिं प्रदर्शयेत्
चिताकुणपसंयुक्तं श्मशानं च तथा नृप ।
युक्तं सभारैरुष्ट्राद्यैर्मार्गं सार्थं प्रदर्शयेत् ॥
सचन्द्रग्रहनक्षत्रां तथा दर्शितलौकिकाम् ।
आसन्नतस्करां रात्रिं दर्शयेत्सुप्तमानवाम् ॥
प्राग्रात्रे दर्शयेत्तत्र तथा चैवाभिसारिकाम् ।

सारुणो म्लानदीपश्च प्रत्यूषो रुतकुक्कुटः ॥
कर्मव्यग्रजनप्रायः कर्तव्यो वासरस्तथा ।
द्विजैर्नियमभियुक्तां रक्तां सन्ध्यां प्रदर्शयेत् ॥
तमसो दर्शनं कार्यं वासे ससर्पकैर्नरैः ।
कुमुदाना विकाशे च ज्योत्स्नां चन्द्रं प्रदर्शयेत् ॥
दर्शयेत्सरजस्यं च शय्यां कर्णोत्करावृताम् ।
सद्वृत्तमानवप्रायां वृष्टिं वृष्ट्याम्प्रदर्शयेत् ॥
प्राणिनां क्लेशतप्तानामादित्येन निदर्शनम् ।
वृक्षैर्वसन्तजैः फुल्लैः कोकिलामधुपोत्कटैः ॥
प्रहृष्टनरनारीकं वसन्तं च प्रदर्शयेत् ।
क्लान्तैः कार्य नरैर्ग्रीष्मं मृगैश्छायागतैस्तथा ॥
महिषैः पङ्कमलिनैस्तथा शुष्कजलाशयम् ।
विहङ्गै द्रुमसंलीनैः सिंहव्याघ्रैर्गुहागतैः ॥
तोयनम्रघनैर्युक्त मेन्द्रचापविभूषणैः ।
विद्युद्विद्योतनैर्युक्तां प्रावृषं दर्शयेत्तथा ॥
सफलद्रुमसंयुक्तां पक्वसस्या वसुन्धराम् ।
सहंसपद्मसलिलां शरदं तु तथा लिखेत् ॥
सबाष्पसलिलस्थानं तथा लूनवसुन्धरम् ।
सनीहारदिगन्तं च हेमन्तं दर्शयेद्बुधः ॥
हृष्टवायसमातङ्गं शीतार्तजनसङ्कुलम् ।
शिशरं तु लिखेद्विद्वान्हिमच्छन्नदिगन्तरम् ॥
वृक्षाणां पुष्पफलतः प्राणिनां मदतस्तथा ।
ऋतूनां दर्शनं कार्य लोकान्दृष्ट्वा नराधिप ॥
रसभावाश्च कर्तव्या यथापूर्वमुदाहृता: ।
यथायोगं तु युञ्जीत नृत्ताभिहितमत्र च ॥
शुष्कं वर्तनया वस्तु चित्रं तन्मध्यमं स्मृतम् ।
शुष्कार्द्रमधमं प्रोक्त चार्द्रमेव तथोत्तमम् ॥
यथादेयं यथाकालं यथादेशं यथावय: ।
क्रियमाणं भवेद्धन्यं विपरीतमतोऽन्यथा ॥
इति बिचक्षणबुद्धिविकल्पितैः करणकान्तिविलासरसादिभिः

लिखितमीक्षणलोचनमादराद्भवति चित्रमभीप्सितकामदम् ॥

१४. विलेखालक्षणम्　　स० सू०—मू० ७३, परि० ५०

(i) मानसो०, अ० चि०　वत्सकर्णसमुद्भूतरोमाण्यादाय　यत्नतः ॥
तूलिकाग्रे न्यसेत्तानि　लाक्षाबन्धनयोगतः ॥
लेखनी नाम सा प्रोक्ता सा चैवं त्रिविधा भवेत् ।
स्थूला मध्या तथा सूक्ष्मा तथा चित्रं विरच्यते ॥
स्थूलया लेपनं कार्यं तिर्यगाहितया तथा ।
अङ्कनं मध्यया　कुर्यादग्रपार्श्वविनिष्टया ॥
सूक्ष्मया च तया सूक्ष्मां लेखां कुर्वीत कोविदः ।

(ii) शिल्प०　लेखनी त्रिविधा ज्ञेया स्थूला सूक्ष्मा च मध्यमा ।
तद्दण्डमृतुमात्रं वा विष्कम्भ षडयवं स्मृतम् ॥
मूले पुच्छे तदष्टांशमष्टाश्रं वाथ वर्तुलम् ।
कृत्वाग्रे विन्यसेच्छङ्कुं गौडमर्धाङ्गुलोन्नतम् ॥
यवाकारं च सुदृढं तत्र संयोजयेत् पुनः ।
स्थूलायां　वत्सकर्णोत्थमजोदरभवं　परे ॥
चित्रोष्ट्रपुच्छजं सूक्ष्मायामरोमं तृणाग्रकम् ।
तन्तुना लाक्षया वाथ दण्डाग्रकृतशङ्कुषु ॥
बध्नातु लेखनीः सम्यक् प्रतिवर्णं त्रिधा त्रिकाः ।
आकृत्या च त्रिधा स्थूला सूक्ष्मा मध्येति सा पुनः ॥
प्रत्येकं नवधा चैवं प्रतिवर्णं तु लेखनी ।
अथ मध्यमलेखन्या　पीतवर्णरसेन तु ॥
किट्टलेखाबहिर्भागे　लिखित्वाव्यक्तमम्बरैः ।
मार्जयेत् किट्टलेखां तां पुनः सुव्यक्तामालिखेत् ॥
रक्तवर्णरसेनाथ सर्वं सम्यक् समालिखेत् ।
पश्चाच्चित्रं विचित्रं च तस्यां भित्तौ लिखेद्बुधः ।

१५ वर्तिका
मानसो०, अ० चि०　नानाभावरसैर्युक्तं सुरेखं वर्णकोचितम् ॥
कनिष्ठिकापरीणाहां　भागद्वयसमायताम् ।
घनवेणुसमुद्भूतां नलिकां परिकल्पयेत् ॥
तदग्रे ताम्रजं शङ्कुं यवमात्रं विनिक्षिपेत् ।
तावन्मात्रं बहिः कुर्यात्तिन्दुनामेरितं बुधैः ॥

कज्जलं भक्तसिक्थेन मृदित्वा कर्णिकाकृतिम् ।
वर्ति कृत्वा तया लेख्यं वर्तिका नाम सा भवेत् ॥

१६ चित्रलेखनविधिः
शिल्प०

यत्र लेखा गता वामं तत्र तान् नववाससा ।
संमार्ज्य सम्यगालिख्य तत्तदाकारमुन्नयेत् ॥
मन्दं किञ्चिच्छिलापृष्ठे पेषयित्वा विलोड्य च ।
शुद्धतोयैर्महापात्रे मुहूर्तं प्रतिपालयेत् ॥
तदूर्ध्वांशं सारतोयमधः पङ्कविवर्जितम् ।
पात्रान्तरे विनिक्षिप्य पुनः कुर्यादमं विधिम् ॥
एवं पुनः पुनः कृत्वा यावन्निर्मलता भवेत् ।
तत्सारं नवमृद्भाण्डं मन्दमालिप्य शोषयेत् ॥
ग्रीष्मातपेषु विधिवद् भूयो भूयो महामति. ।
आलोड्य शुद्धतोयेषु शोषयेच्छुद्धिमिच्छिकः (?) ॥
एवमेत्र समानीय रक्ते धातूनपि क्रमात् ।
निर्मलत्वे समुत्पन्ने शोषयेदेवमेव हि ॥
अथ तैलं समासिच्य वर्धमानेऽच्छवर्तिकाम्
विन्यस्य प्रज्वलेद् दीपं घटमादाय मृन्मयम् ॥
शुष्कगोमयचूर्णेन समृज्योदरमस्य वै ।
तद्दीपोपरि दीपस्य समुखं विन्यसेत् पुनः ॥
तत्र दीपशिखोद्भूतं कज्जलं तद्घटोदरे ।
आलग्नं सम्यगादाय मृद्घटादौ विलेपयेत् ॥
मर्दयेत् स्वस्य हस्तेन भूयोद्धृत्य पुनस्तथा ।
शुद्धाम्बुमिश्रसंमर्द्य बहुशः शोषयेत् पुनः ॥
एतत्त्रयं पुनर्युक्त्या निम्बनिर्याससवारिणा ।
सम्मर्द्य शोषयेत् पश्चादथान्यानपि पेषयेत् ॥
श्यामधातून् यवमात्रं शुद्धतोयेन पेषयेत् ।
पुन कपित्थनिर्याससतोयैः संमर्द्य शोषयेत् ॥

१७ अ. वर्तनाविधाः
वि० ध०

तिस्रश्च वर्तनाः प्रोक्ताः पत्राहैरिकबिन्दुजाः ।
पत्राकृतिभी रेखाभिः कथितात्र च वर्तना ।
अतीव कथिता सूक्ष्मा तथाहैरिकवर्तना ।
तथा च स्तम्भनायुक्ता कथिता बिन्दु वर्तना ॥

ब. पट्टपत्रवर्तनादिप्रकारः
अ० पृ० २३१

अतः परं प्रवक्ष्यामि चित्रादिरूपसाधनम् ।
शाकवृक्षोद्भवा कार्या चित्राभ्यासार्थपट्टिका ॥
अत्यग्निमालिता या च इष्टिका आयसाकृतिः ।
रन्ध्रकीर्णकुलाया च गृहीतव्या लूणीकृता ॥
अतिसूक्ष्मा च कर्तव्या दीपशिखाकज्जलोपमा ।
गोधूमैः खलचूर्णं तु तक्रमध्ये तु प्रक्षिपेत् ॥
तदनन्तरोद्भवं च सूक्ष्मवस्त्रेषु गालयेत् ।
भाण्डे तु तादृश क्षिप्त मृद्वग्निना शनैः शनैः ॥
तथा दृढरसाकारं वज्रलेपसमं भवेत् ।
तेनाथ मर्द्दयेत्पट्टमिष्टिकासूक्ष्मचूर्णतः ॥
पक्षद्वये सुप्रलेपो ह्यन्तयेन प्ररोहते ।
पट्टबन्धनमेवं तु कर्त्तव्यं चित्रहेतवे ॥
टि० पत्रवर्तनानिर्णयः लुप्तः ।

१८ चित्रपत्रोत्पत्तिः
अ० पृ० २२७

चित्ररूपसमुद्भावाः सुरासुरनरोरगाः ।
त्वयैव कथितं पूर्वमुत्पत्तिप्रलयादिकम् ॥
पत्रोत्पत्तिः कथं देव चित्रमूलसमुद्भवा ।
कथयस्व प्रसादेन पत्रं चित्रं च कीदृशम् ॥
दिनपत्रं कथं प्रोक्तमृतुपत्रं च कीदृशम् ।
चन्द्रकलोद्भवं पत्रं षोडशात्मकमेव च ॥
जलपत्रं स्थलपत्रं नरपत्रं गजोद्भवम् ।
मेघपत्रोद्भवं चैव कथयस्व परेश्वर ॥
नागरं द्राविडं पत्रं व्यन्तरं वेसरं तथा।
कालिङ्गं यामुनं पत्रं कीदृक् चैतत् सुलक्षणम् ॥
शिशुपत्रं च सकलं स्वस्तिकं वर्धमानकम् ।
सर्वतोभद्रकाकारं कथयस्व परेश्वर ॥
पञ्चपत्राणि चान्यच्च षोडशात्मकमेव च ।
तत्तद्रूपोद्भवं चैव लक्षकोट्यादिसङ्ख्यकम् ॥
पत्रस्थानानि वै सार्ध सुरसन्ध्यादिकोद्भवम् ।
कथयस्व प्रसादेन पत्रस्थानादिसाधनम् ॥
शृणु वत्स महाभाग त्वमेव प्रकटीकृतम् ।

पत्रोत्पत्तिं च वक्ष्येऽहं शृणु चैकाग्रमानसः ॥
क्षीरोदार्णवके पूर्वं मथ्यमाने सुरासुरैः ।
तत्रोत्पन्नो महावृक्षो नाम्ना सुरतरुस्तदा ॥
नानापत्रसमाकीर्णो नानापुष्पसमाकुलः ।
नानाफलकसम्पृक्तो ललिताङ्गो मनोहरः ॥
सुगन्धामोदबहुलः सुगन्धागन्धितोत्पलः ।
तद्गन्धमोहिताः सर्वे देवदैत्यादिकास्तदा ॥
परस्परं देवदैत्या वृक्षार्थे लुब्धचेतसः ।
अमृताद्भवं मन्यन्ते दैत्याश्च त्रिदशा अपि ॥
शाखापत्रोद्भवश्चतुर्दिक्षु मध्यत ऊर्ध्वतः ।
मानतः पत्रसंकीर्णो दिशाभेदैः परात्परम् ॥
नागरं पूर्वशाखायां द्राविडं दक्षिणोद्भवम् ।
अपरे व्यन्तरं चैव वेसरं वा तथोत्तरे ॥
कालिङ्गमूर्ध्वतश्चैव शाखान्तर्ज च यामुनम् ।
षड्जात्युत्पत्तिभेदैश्च पत्रमेवं समुद्गतम् ॥
नन्दादिक्रमयोगेन तथा चन्द्रकलाक्रमः ।
दिनपत्रोद्भवस्त्वेवं सङ्ख्यातो दशपञ्चभिः ॥
नन्दा भद्रा जया रिक्ता पूर्णा स्यात् पञ्चमी तथा ।
पञ्च पञ्च तथा पञ्च मासार्धे तु यथा यथा ॥
नन्दायाः शिशुपत्रं च भद्रायाः सकलं तथा ।
स्वस्तिकं तु जयायाश्च रिक्ताया वर्धमानकम् ।
पूर्णायाः सर्वतोभद्रं पञ्चमं परिकीर्तितम् ।
षष्ठिकादि दशम्यन्तमन्यपञ्चसमुद्भवः ॥
जयं च विजयं चैव उद्गतं पत्रमक्षयम् ।
सर्वमङ्गलं भवाख्यं पञ्चान्ये च प्रकीर्तिताः ॥
षष्ठ्याद्यं च दशम्यन्तं पत्राणां पञ्चकं तथा ।
पुनरन्यानि पञ्चैकादशाद्यं पूर्णान्तं तथा ॥
श्रियं श्रियोद्वाख्यं च रत्नगर्भं तेजोभवम् ।
सर्वानन्दं महोत्साहं पत्राणां दशपञ्चकम् ॥
वसन्ते नागरं पत्रं द्राविडं ग्रीष्मके तथा ।

वर्षासु व्यन्तरभवं वेसरं च शरदर्तौ ॥
हेमन्ते चैव कालिङ्गं यामुनं शिशिरोद्गतम् ।
षड्तूद्भवपत्राणि सर्वाणि शुभदानि च ॥
तथा शाखोद्भवं पत्रमुक्तं दशविधं क्रमात् ।
शाखोद्भवानि षट्चैव कन्दजानि तु षोडश ॥
तथा चाकारपत्राणि लक्षकोट्यादिकानि च ।
पुनरन्यानि वक्ष्येऽहं प्रकारैः पञ्च तानि च ॥
हंसपत्रं नक्रपत्रं मत्स्यपत्रं च कूर्मकम् ।
पद्मपत्रं तथा चैव पञ्चकं जलजं भवेत् ॥
स्थलजं छन्दजाकारं प्रासादगृहकादिकम् ।
नरनार्यादिकं पत्रं नरपत्रं च पञ्चमम् ॥
गजपत्रमश्वपत्रं जानुगं पद्मजं तथा ।
सिंहासनादिपत्रं च गजपत्रं तु पञ्चकम् ॥
अनेकाकारपत्रं च मेघपत्रं तथैव च ।
पत्राकारास्तथा चैते कथितास्त्वपराजित ॥
पुनः स्थानेषु सर्वेषु तत्र पत्राणि योजयेत् ।
स्तम्भेषु द्वारपक्षेषु प्रासादेषु च सर्वतः ॥
षोडशाभरणैश्चैव तत्र पत्रं तु दापयेत् ।
हारकेयूरकङ्कणकटिसूत्रादिभिः समैः ॥
यत्र स्थाने भवेत्पत्रं लक्ष्मीस्तत्र हितेक्षणा ।
नाऽपत्रतो भवेल्लक्ष्मी शुभस्थानं च पत्रतः ॥
१९ कण्टकलक्षणम् अ० पृ० २२८ अथातः संप्रवक्ष्यामि कण्टकानां तु लक्षणम् ।
अष्टौ जातिक्रमच्छन्दात् कण्टका अभिधानतः ॥
कलिश्च कलिकश्चैव व्यामिश्रश्चित्रकौशलः ।
व्यावर्तश्चैव व्यावृत्तः सुभङ्गो भङ्गचित्रकः ॥
अगस्तिपुष्पकाकारः संभवेत् कलिकण्टकः ।
वराहदंष्ट्राकृतिकः कलिकश्चेति संज्ञितः ॥
वद्धपुष्पोद्भवश्चैव व्यामिश्री मध्यकेशरः ।
उकाराकारसदृशः स भवेच्चित्रकौशलः ॥
व्यावृत्तो व्याघ्रनखवद् व्यावृत्तः कलशाकृतिः ।

भङ्गचित्रो बदरवत् सुभङ्गः कृत्तिकाकृतिः ॥
नागरो व्याघ्रनखवद् द्राविडस्तदनन्तरम् ।
बदरीकेतकीनां च द्राविडः कण्टकैः समः ॥
व्यन्तरो वराहदंष्ट्रो वेसरो मुनिपुष्पवत् ।
उकाराकारः कालिङ्गो यामुनः पुष्पगर्भकः ॥
उक्ता अष्टविधाकारा षड्जातीयाश्च कण्टकाः ।
कण्टकानां तथाकाराः कथिताः मेर्वमूत्र च ॥
वेदाक्षरं पदं कृत्वा कण्टकावर्तनोद्गतम् ।
ब्रह्मस्थाने भवेद् बिन्दुर्वामावर्तेन वर्तितः ॥
तद्वर्तिताग्रसंथाने बिन्दुः स्यादक्षरोद्भवः ।
तदूर्ध्वे भ्रमगर्भं च वृत्तमर्धं चन्द्राकृति ॥
ब्रह्मस्थानोर्ध्वगतं च दक्षिणोद्भवाकारकम् ।
कलिकोद्भवाक्षं वाराहकर्णसम्भवम् ॥
तस्योर्ध्वेऽपरोद्गम्यं तदान्यनाग्रं कंटकोपमम् ।
अग्रस्याग्रपदवर्णेषु अपरानतः कर्णिकाकृतिः ॥
तस्या याबत्याग्रेन मवधी पदपादो ········· ॥
पृथुग्रीवा त्रिपादे ·· 'पादोदर कण्टका ···· ?
·· ।

···अ स्थानात्समुद्भूय अे निम्नाग्र धान्यांतकम्? ।
चक्रग्रीवोद्गतां कारिकं कलिकोद्भवं वाराहकर्णिकोद्गतम् ।
अग्राधारः पुनः पृष्ठे कलिका मुनिपुष्पवत् ॥
कण्टकोदरमध्ये तु कलिका जीवसूत्रकम् ।
तदास्पहम् ································ ॥
रोमास्थिमांसत्वचाश्च एवं क्षितिगुणोद्भवाः ।
····················चक्ष्ये जीवसूत्रेण कथ्यते ॥
रेखास्थिवर्णमांसानि चतुश्छायाः प्रकीर्तिताः ।
पादाद्यङ्गानि सर्वाणि नाडीरोसं च बिन्दुर्वर्तया ॥
मज्जा च क्षितिराख्याता राजेन्द्रन्यदय बीजकम् ?
························अद्भयो रससमुद्भूत ॥
······················ तेजो द्रव्यस्य बीजकम् ।

......................वायुश्च वर्तनाकृतिः ॥
आकाशं.....................पञ्चतत्वोद्भवं तथा ।
जीवसूत्रमिदं ज्ञेयं पत्राकारं प्रकथ्यते ॥
घनघण्टाकुलाकीर्णमग्रे चलितकुञ्चिकम् ।
अङ्गे भङ्गोद्भवं भङ्गमनेकाकाररूपकम् ॥
शुकचञ्चुसमाकारं बदरीकण्टकाकृति ।
पलालधूमसंकाशं द्राविडं पत्रमुच्यते ॥
क्वचिद् भिन्नं क्वचिच्छन्नं क्वचिदन्योन्यवेष्टितम् ।
मुनिपुष्पसमाकीर्णं वेशरं पत्रमुच्यते ॥
उच्यते व्यन्तरं पत्रमुर्ध्वे भङ्गोद्भवाकृति ।
उकारकण्टकाकीर्णं कालिङ्गं पत्रमुच्यते ॥
मृदीर्घ विरलभङ्गं रग्रे व्यावृत्तकैस्तथा ।
पुष्पगर्भोद्भवाकीर्णं यामुनं पत्रमुच्यते ॥
ललितं कोमलं भङ्गैर्विषमे गर्भसम्भवम् ।
सुकुमारगर्भोद्भवं व्यावर्तस्याकुलोद्भवम् ॥
तरलं नागरं चैव वलितं व्यन्तरं तथा ।
आकुञ्चितं वेसर च ऊर्ध्वं कालिङ्गकं भवेत् ॥
पुनस्त्रिपञ्चसप्ताद्यं याव... ....वधि ।
अतिवक्रकुलाकीर्णं द्राविडं कण्टकोद्भवम् ॥
उदितं यामुनं वक्रैः कण्टकानां तु निर्णयः ।
देशजातिकुलस्थानं वर्णभेदास्तथापरः ॥
पत्राकारो वर्णभेदो जीवसूत्रादि चोदितम्

२० चित्रकर्मणिवर्णभेदः
(1) वि० ध०

मूलरङ्गा स्मृताः पञ्च श्वेतः पीतो विलोमतः ।
कृष्णो नीलश्च राजेन्द्र शतशोऽन्तरतः स्मृताः ॥
पूर्णरङ्गविभागेन भावकल्पनया तथा ।
स्वबुद्ध्या कारयेद्रङ्गाञ्शतशोऽथ सहस्रशः ॥
नीलेष्वतिव्यतिकृतिः पालाश इति शस्यते ।
स शुद्धः श्वेतमिश्रश्च नीलाभ्यधिक एव च ॥
एकाधिकं च भवतिच्छवीनामनुरूपतः ।
श्वेनाधिको वा न्यूनो वा समांशश्चेति स त्रिधा ॥

स एकस्तम्भनायुक्तो बहुधैव विकल्पते ।
तेन दूर्वांकुरा पीतः कपित्थहरितः शुभाः ॥
मुद्‌गश्यामप्रकृतयः कर्तव्याश्छवयो सुप्रभा ।
नीलः पाण्डरसम्पृक्तो विरङ्गः सोऽप्यनेकधा ॥
अन्योन्याभ्यधिकं न्यूनं समांशवशकल्पना ।
तेन नीलोत्पलनिभा माषसच्छयासुप्रभा ॥
क्रियतेच्छवयो रम्य यथायोगविनिश्चयात् ।
लाक्षया श्वेतया युक्ता लाक्षारोध्रपिनद्धया ॥
रक्ता रक्तोत्पलश्यामाच्छविर्भवति शोभना ।
सापि नानाविधानन्यान्वर्णान्विकुरुते बहून ॥

रङ्गद्रव्याणि

रङ्गद्रव्याणि कनक रजतं ताम्रमेव च ।
अभ्रकं राजवर्त्तं च सिन्दूर त्रपुरेव च ॥
हरितालं सुधा लाक्षा तथा हिङ्गुलकं नृप ।
नीलं च मनुजश्रेष्ठ तथान्ये सन्त्यनेकशः ॥
देशे देशे महाराज कार्यास्ते स्तम्भनायुतः ।
लोहानां पत्रविन्यासं भवेद्वापि रसक्रिया ॥
संकटं लोहविन्यस्तमभ्रकं द्रावणं भवेत् ।
एवं भवति लोहानां लेखने कर्मयोग्यता ॥
अभ्रकद्रावणं प्रोक्तं सुरसेन्द्रजभूमिजे ।
चम्पाकुथोऽथ बकुला निर्यासस्तम्भनाद् भवेत ॥
सर्वेषामेव रङ्गाणां सिन्दूरक्षीर इष्यते ।
मातङ्गदूर्वारसपट्टबद्धैः संस्तम्भित चित्रमुदारपुञ्छैः ॥
धौतं जलेनापि न नाशयेत तिष्ठत्यनेकान्यपि वत्सराणि ।

(ii) अ० पृ० २२९

देशजातिकुलस्थानं वर्णभेदश्च कथ्यते ।
पूर्वोद्‌भवं नागरं च कर्णाटे द्राविडं स्मृतम् ॥
व्यन्तरं पश्चिमभवं वेशरं चोत्तरे तथा ।
कलिङ्गदेशे कालिङ्गं यामुनं सर्वतः स्थितम् ॥
देशजातिश्च कथिता कुलस्थानं कुलोद्‌गतम् ।
नागरं विप्रजातिः स्याद् द्राविडं क्षत्रियस्तथा ॥
व्यन्तरं वैश्यजातिश्च वेशरं च तथैव च ।

कालिङ्गं मिश्रवर्णाढ्यं यामुनं सर्वतः समम् ।।
कुलस्थानोद्भवश्चेत्थं वर्णभेदश्च कथ्यत ।
नागरं श्वेतवर्णं स्याद् द्राविडं रक्तवर्णकम् ।।
व्यन्तरं पीतसंकाशं हरिद्वर्णं तु वेशरम् ।
हरिद्वर्णं च कालिङ्गं यामुनं सर्ववर्णकम् ।।

(iii) मानसो०, अ० चि० तत्तद्रूपानुसारेण पूर्णीयास्तु चित्रकैः ।
एणसाराङ्गशार्दूलशिखितित्तिरिकादिषु ।।
भिन्नवर्णेषु सत्वेषु पृथग्वर्णः प्रयुज्यते ।
वृक्षपर्वतशस्त्रादिपदार्थेषु यथोचिताः ।।
भिन्नवर्णाः प्रयोक्तव्याः चित्रकैश्चित्रकर्मणि ।
गौरवर्णेषु नीलेषु हरितालं पुरो न्यसेत् ।।
गौरेषु गैरिकं पश्चान्नीली नीलेषु योजयेत् ।
क्षुरेण तीक्ष्णधारेण लेखां न्यूनाधिकां हरेत् ।।
पाण्डुरं बिन्दुजातं यत्तत्सर्वं तेन कारयेत् ।
पूरितं वर्णमात्रं यत्तावन्मात्रं हरेत्सुधीः ।।
मृदुघर्षणयोगेन यथा शङ्खो न नश्यति ।
रोमराजिमितां कुर्यात् रेखां नानाविधामपि ।।
वीरणैस्सूक्ष्मतुण्डाग्रैर्मृदुघर्षणयोगतः ।

वर्णेषु स्वर्ण-योग: शुद्धं सुवर्णमत्यर्थं शिलायां परिपेषितम् ।।
कृत्वा कांस्यमये पात्रे गालयेत्तन्मुहुर्मुहुः ।
क्षिप्त्वा तोयं तदालोड्य निर्हरेत्तज्जलं मुहुः ।।
यावच्छिलारजो याति तावत्कुर्वीत यत्नतः ।
घनत्वान्मसृणं हेम न याति सह वारिणा ।।
आस्ते तदमलं हेम बालार्करुचिरच्छवि ।
तत्कलकं हेमजं स्वल्पवज्रलेपेन मेलयेत् ।।
मिलितं वज्रलेपेन लेखिन्यग्रे निवेशयेत् ।
लिखेदाभरणं चापि यत्किञ्चद्धेमकल्पितम् ।।
चित्रे निवेशितं हेम यदा शोषं प्रपद्यते ।
वाराहदंष्ट्रया तत्तु घट्टयेत्कनकं शनैः ।।
यावत्कान्तिं समायाति विद्युच्चकितविग्रहम् ।

सर्वचित्रेषु सामान्यो विधिरेष प्रकीर्तितः ।।
प्रान्ते कज्जलवर्णेन लिखेल्लेखां विचक्षणः ।
वस्त्रमाभरणं पुष्पं मुखरागादिकं सुधीः ।।
अलक्तेन लिखेत्पश्चाच्चित्रवर्णं भवेत्ततः ।

शुद्धवर्णाः

पूरयेद्वर्णकैः पश्चात् तत्तद्रूपोचितैस्स्फुटम् ।
उज्ज्वलं प्रोन्नते स्थाने श्यामलं निम्नदेशतः ।।
एकवर्णार्पितं कुर्यात्तारतम्यविभेदतः ।
अधश्चेदुज्ज्वलो वर्णो घनश्यामलतां व्रजेत् ।।
भिन्नवर्णेषु रूपेषु भिन्नो वर्णः प्रयुज्यते ।
मिश्रवर्णेषु रूपेषु मिश्रो वर्णः प्रयुज्यते ।।
श्वेतेषु पूरयेच्छङ्खं शोणेषु दरदं तथा ।
रक्तोत्पलवनकरसं लोहिते गैरिकं तथा ।।
पीतेषु हरितालं स्यात्कृष्णे कज्जलमिष्यते ।
शुद्धा वर्णा इमे प्रोक्ताश्चत्वारश्चित्रसंश्रयाः ।।

मिश्रवर्णाः

मिश्रान् वर्णानतो वक्ष्ये वर्णसंयोगसम्भवान् ।
दरदं शङ्खसम्मिश्रं भवेत्कोकनदच्छविः ।।
अलक्तं शङ्खसम्मिश्रं सौराश्वसदृश भवेत् ।
गैरिकं शङ्खसम्मिश्रं धूमच्छायं निरूपितम् ।।
हरितालं शङ्खयुतं घोरात्व ? सदृशप्रभम् ।
कज्जलं शङ्खसम्मिश्रं धूमच्छायं निरूपितम् ।।
नीली शङ्खेन संयुक्ता कपोताभा विराजते ।
राजावर्तस्स एवायमतसीपुष्पसन्निभः ।।
केवलैव हि या नीली नीलेन्दीवरसप्रभा ।
हरितालेन मिश्रा चेज्जायते हरितच्छविः ।।
गैरिकं हरितालेन मिश्रितं गौरतां व्रजेत् ।
कज्जलं गैरिकोपेतं श्यामवर्णं निरूपितम् ।।
अलक्तेकेन संसृष्टं कज्जलं पाटलं भवेत् ।
अलक्तं नीलिकायुक्तं कर्बुवर्णं भवेत् स्फुटम् ।।
एवं शुद्धाश्च मिश्राश्च वर्णभेदाः प्रकीर्तिताः ।
अथवान्यप्रकारेण वर्णयोगः प्रकीर्त्यते ।

मृदुरक्ते तु सिन्दूरं गैरिकं मध्यरक्तके ॥
अतिरक्ते तु संयोज्यं वर्णं लाक्षारसं विदुः ।
मनश्शिला पीतवर्णं ततोऽन्यत् पूर्वमुक्तवत् ॥
गैरिकं तु शिलापृष्ठे दिनमेकं सुपेषयेत् ।
तत् पोषितं शुद्धतोये संग्रहेन्मुद्गरादिषु ॥
दिनार्धं पेषयेत् तद्वत् सिन्दूरं जलमिश्रितम् ।
निर्जलं चूर्णयेत् तत्र पेषण्यां तु मनश्शिलाम् ॥
दिनपञ्चकमात्रं तं पुनस्तोयविमिश्रकम् ।
दिनमेकं पेषयित्वा सम्यक् पात्रेषु संग्रहेत् ॥
एतेषां निम्बनिर्यासतोयं संयोज्य युक्तितः ।
सम्मर्द्य लेपलिखनप्रक्रियाश्च समाचरेत् ॥

स्वर्णलेपविधिः प्रथमा
अथ स्वर्णं पेषणार्थं पत्रीकृत्य यथा मृदु ।
तत्पत्रं शकलीकृत्य सूक्ष्मात् सूक्ष्मतरं पुनः ॥
किञ्चित्सिकतसंमिश्रं शुद्धतोयविमिश्रितम् ।
पेषयेत् पेषणीश्वभ्रे मुश्लक्ष्णदृषदा सुधीः ॥
जाते सुपिष्टे तत्पिष्टे काचपात्रे जलैः सह ।
चालोड्योर्ध्वगतं पङ्कं सिकतां च पुनः पुनः ॥
सन्त्यज्य जातं स्वर्णस्य पङ्कमत्युज्ज्वलं बुधः ।
युक्तिको वज्रलेपेन सह ···· · · · तः ॥
तत्तादृचितलेखिन्या विशेषको लिखेदिदम् ।
वराहदंष्ट्रमुख्येन शुष्के तस्मिन् पुनः पुनः ॥
यावदस्य प्रभा जाता तावन्मन्दं विघट्टयेत् ।

द्वितीया
अथवा वज्रलेपेन स्वर्णस्थानं विलेखयेत् ॥
विन्यसेत् तत्र तत्राशु यथायुक्ति विदारितान् ।
अतीव मृदुलान् स्वर्णपट्टानतिदृढैः पुनः ॥
कार्पासपुञ्जैः संमार्ज्य प्रकाशीक्रियतामिदम् ।
एवं पूर्वैः स्वर्णलेपविधिरुक्तो द्विधा बुधैः ॥

वज्रलेपः
माहिषत्वचमादाय नवां तोयेन पाचयेत् ।
नवनीतमिवायति गालयित्वा यदा तदा ॥
गुलिकाश्च ततः कार्या याः शुष्काश्च महातपे ।

वज्रलेपमिदं ख्यातं चित्रकारसुखावहम् ॥
क्षिप्त्वोष्णतोये विद्राव्य तत्तद्वर्णेषु युक्तितः ।
कपित्थनिम्बनिर्यासतोयस्थानेऽपि योजयेत् ॥

वर्णभेदः मिश्रवर्णाः वा

अन्योन्ययोगात् संजातवर्णभेदोऽथ कथ्यते ।
सितं रक्तेन संयुक्तं गौरच्छवि हि दृश्यते ॥
श्वेतं कृष्णं च पीतं च समभागविमिश्रितम् ।
शारूच्छवीति विख्यातं वर्णकारसुखप्रदम् ॥
श्वेतं कृष्णं समं मिश्रं गजवर्णमुदाहृतम् ।
रक्तं पीतं समं मिश्रं बकुलस्य फलाकृति ॥
ज्वलनाभमिदं ख्यातमग्निवर्णनिभं परम् ।
पीतस्य द्विगुणं रक्तं मिश्रितं त्वतिरक्तकम् ॥
श्वेतस्य द्विगुणं पीत मिश्रं ख्यातं तु पिङ्गलम् ।
कृष्णस्य द्विगुणं पीतं मिश्रित त्वम्बुसम्मितम् ॥
तदेव नृणां वर्णः स्यात् कृष्णं पीतसमं तु वा ।
हरितालं श्यामयुतं शुकपक्षनिभं भवेत् ॥
लाक्षाम्सेन संयुक्तं हिङ्गुदं त्वतिरक्तकम् ।
लाक्षारसेन संमिश्रं कृष्णं जम्बुफलाकृति ॥
लाक्षारसं जातिलिङ्गं सितवर्णं यथा समम् ।
सम्मिश्रमुत्तमं वर्णं हिङ्गुदेनात्र वा युतम् ॥
कृष्णं नीलेन सम्मिश्रं केशवर्णमुदाहृतम् ।
एवं मिश्रकवर्णानि युक्त्या संयोज्य संलिखेत् ॥
सुधाधवलिते भित्तौ नैव कुर्यादिदं सुधीः ।

अ. ब. रमा: रस-दृष्टयश्च
स. रस-चित्राणि
वि० ध०

म. सू.—मू० ८२, पृ० ५५
शृंगारहास्यकरुणवीररौद्रभयानका ।
वीभत्साद्भुतशान्ताश्च नवचित्ररसाः स्मृताः ॥
तत्र यत्कान्तिलावण्यलेखामाधुर्यसुन्दरम् ।
विदग्धवेशाभरणं शृङ्गारे तु रसे भवेत् ॥
यत्कुब्जवामनप्रायमीषद्विकटदर्शनम् ।
वृथा च हस्तं संकोच्य तत्स्याद्धास्यकरं रसे ॥
याञ्चाविरहासन्त्यागविक्रयव्यसनादिषु ।
अनुकम्पितकं यत्स्याल्लिखेत्करुणा रसे ॥

पारुष्यविकृतिक्रोधविषस्त्यर्था ? न दूषणम् ।
दीप्रशस्त्राभरणवत्कृतं रौद्ररसे भवेत् ॥
प्रतिज्ञागर्भशौर्यादिष्वर्थेष्वौदार्यदर्शनम् ।
सस्मयं सभ्रकुटिवद्वीरं वीररसेऽद्भुतम् ॥
दुष्टदुर्दशनोन्मत्तहिंस्रव्यापादकादि यत् ।
तत्स्याद् भयानकरसे प्रयोगे चित्रकर्मणः ॥
श्मशानगर्हितं घातकरणं स्थानदारुणम् ।
यच्चित्रं चित्रवच्छेष्ठं तद्वीभत्सरसे भवेत् ।
यदा विनीतरोमाञ्चचिन्तां तार्क्ष्यमुखानतम् ॥
प्रदर्शयति चान्योऽन्यं तदद्भुतरसाश्रयम् ॥
यद्यत्सौम्याकृतिध्यानधारणासनबन्धनम् ।
तपस्विजनभूयिष्ठं तत्तु शान्ते रसे भवेत् ॥
शृंगारहास्यशान्त्याख्या लेखनीया गृहेषु ते ॥
परशेषा न कर्तव्या कदाचिदपि कस्यचित् ।
देववेश्मनि कर्तव्या रसाः सर्वे नृपालये ॥
राजवेश्मनि नो कार्या राज्ञां वासगृहेषु ते ।
सभावेश्मसु कर्तव्या राज्ञां सर्वरसागृहे ॥
वर्जयित्वा सभां राज्ञो देववेश्म तथैव च ।
युद्धश्मशानकरुणामृतदुःखार्तकुत्सितान् ॥
अमङ्गल्यांश्च न लिखेत्कदाचिदपि वेश्मनु ।
निधिशृंगान्वृषान्राजन्निधिहस्तान्नताङ्गजान् ॥
निधिविद्याधरा राजनृषयो गरुडस्तथा ।
हनूमांश्च सुमङ्गल्या ये लोके सुप्रकीर्तिताः ॥
लिखितव्या महाराज गृहेषु सततं नृणाम् ।
चित्रकर्म न कर्तव्यमात्मना स्वगृहे नृप ॥
दौर्बल्यं स्थूलरेखत्वमविभक्तत्वमेव च ।
वर्णानां सङ्करश्चात्र चित्रदोषाः प्रकीर्तिताः ।
स्थानप्रमाणं भूलम्भो मधुरत्वं विभक्तता ॥
सादृश्यं क्षयवृद्धी च गुणाष्टकमिदं स्मृतम् ॥
स्थानहीनं गतरसं शून्यदृष्टिमलीमसम् ।
चेतनारहितं वा स्यात्तदक्षस्तं प्रकीर्तितम् ॥

लसतीव च भूलम्भो विम्यतीव तथा नृप।
हसतीव च माधुर्यं सजीव इव दृश्यते ।।
सश्वास इव यच्चित्रं तच्चित्रं शुभलक्षणम्।
हीनाङ्गं मलिनं शून्यं बद्धव्याधिभयाकुलैः ।।
वृत्तं प्रकीर्णकेशैश्च सुमङ्गल्यैर्विवर्जयेत्।
प्रतीत च लिखेद्धीमान्नाप्रतीतेः कथञ्चन ।।
शास्त्रज्ञैः सुकृतैर्दक्षैश्चित्रं हि मनुजाधिप।
श्रियमावहयति क्षिप्रमलक्ष्मीं चापकर्षति ।।
निर्णजयति चोत्कण्ठां निरुद्धश्चागतं शुभम्।
शुद्धा प्रथयति प्रीति जनयन्त्यतुलामपि ।।
दुःस्वप्नदर्शनं हन्ति प्रीणाति गृहदैवतम्।
न तु शून्यमिवाभाति यत्र चित्र प्रतिष्ठितम् ।।
------------------ दकर्णं चाप्यनलङ्कृनम्।

शल्यविद्धं च वृद्धं च य करोति स चित्रवित् ।।
तरङ्गाग्निशिखाधूमं वैजयन्त्यस्वरादिकम्।
वायुगत्या लिखेद्यस्तु विज्ञेयोस्ति मत्तचित्रवित् ।।
सुप्तं च चेतनायुक्तं मृतं चैतन्यवर्जितम्।
निम्नोन्नतविभागं च यः करोति स चित्रवित् ।।
एतेषां खलु सर्वेषामानुलोम्यं प्रशस्यते।
सम्मुखत्वमथैतेषां चित्रे यत्नाद्विवर्जयेत् ।।
यथाचित्रं तथैवोक्तं खातपूर्वं नराधिप।
सुवर्णरूप्यताम्रादि तच्च लोहेषु दर्शयेत् ।।
शिलादारुषु लोहेषु प्रतिमाकरणं भवेत्।
अनेनैव विधानेन यथा चित्रमुदाहृतम् ।।

२२. चित्रदोषाः वि० ध० दौर्बल्यबिंदुरेखत्वमविभक्तत्वमेव च ।
वृहदण्डौष्ठनेत्रत्वमविरुद्धत्वमेव च ।।
मानवाकारता चेति चित्रदोषाः प्रकीर्त्तिताः।
दुरासनं दुरानीतं पिपासा चान्यचित्तता।
एते चित्रविनाशस्य हेतवः परिकीर्तिताः ।।

२३. चित्रगुणाः वि० धि० स्थानप्रमाणभूलम्भो मधुरत्वं विभक्तता।

सादृश्यं पक्षवृद्धिश्च गुणाश्चित्रस्य कीर्तिताः ॥
रेखा च वर्तना चैव भूषणं वर्णमेव च ।
विज्ञेया मनुजश्रेष्ठ चित्रकर्मसु भूषणम् ॥
रेखां प्रशंसन्त्यर्चाया वर्तनां च विचक्षणाः ॥
स्त्रियो भूषणमिच्छन्ति वर्णाढ्यमितरे जनाः ।
इति मत्वा तथा यत्नः कर्तव्यश्चित्रकर्मणि ॥
सर्वस्य चित्रग्रहणं यथा स्यान्मनुजोत्तम ।
स्वानुलिप्तावकाशा च दिनेशं मधुका शुभा ।
सुप्रपन्नाभिगुप्ता च भूमिस्सच्चित्रकर्मणि ॥
मुग्निग्धविस्पष्टसुवर्णरेखं विद्वान्यथादेशविशेषवेशम ।
प्रमाणशोभाभिरहीयमानं कृतं भवेच्चित्रमतीव चित्रम्

२४. चित्रकारः
(i) स० सू०

बुध्यन्ते केऽपि शास्त्रार्थं केचित कर्माणि कुर्वते ।
करामलकव (त्यास्यं पर?) द्वयमप्यदः ।
न वेत्ति शास्त्रवित् कर्म न शास्त्रमपि कर्मवित् ॥
यो वेत्ति द्वयमप्येतत् स हि चित्रकरो वरः ॥

(ii) मानसो०, अ० चि०

प्रगल्भैर्भावकैस्तज्ज्ञैः सूक्ष्मरेखाविशारदैः ।
विधिनिर्माणकुशलैः पत्रलेखनकोविदैः ॥
वर्णपूरणदक्षैश्च वीरणे च कृतश्रमैः ।
चित्रकैर्लेखयेच्चित्रं नानारससमुद्भवम् ॥

ग्रन्थकर्तुर्ग्रन्थसमापनस्तवः

शुक्लाम्बरधरां देवीं शुक्लमाल्यविभूषिताम् ।
नमस्कृत्येष्टदेवीं तां तृतीयां बहु मन्महे ॥
महाकालीं महालक्ष्मीं तृतीयां तां सुमन्महे ।
तस्या एव प्रसादाद्वै कर्तुं किमपि पारये ॥
प्रज्ञापोतं विनैवाहं वास्तु-सागर-सुत्तरम् ।
कर्तुं वै यथाशक्तः तदपि तद्बहुमन्महे ॥
अथवा गुरुप्रसाद्वै सर्वमेतत्कौशलम् ।
त्वदीयं वस्तु गोविन्द तुभ्यमेव समर्पये ।
अथवा पूर्वजानां वै शुक्लोपाह्वसुतेजसाम् ।
प्रसादाद्वै महादेव-निरञ्जन-रुद्रधरस्य च ॥

कर्त्तुं किमपि पारोऽहं विज्ञानं वास्तुशास्त्रकम् ।
चित्रलक्षणमेतद्वै नवीनं किमपि अस्ति वै ।।
तच्चैतत्समापितां नीतमाषाढस्य सितपक्षके ।
चतुर्दशाधिकसहस्रद्वयविक्रमेऽस्मिन सुप्रवर्षके ।।
सर्वे पठन्ति साहित्यं दर्शनं धर्म-शास्त्रकम् ।
साम्प्रतं तु पठिष्यन्ति कला-विज्ञान-पारगम् ।।
वास्तु-शास्त्र-प्रबन्धेऽस्मिन् पुस्तकानि चतुर्दश ।
तेष्विदं पञ्चमं प्रोक्तं शेषमग्रे प्रवक्ष्यते ।।
शुभं भूयाच्छुभं भूयाच्छुभं भूयात्सनातनम् ।
शुभं शास्त्रं शुभं ज्ञान शुभं विज्ञानवैभवम् ।।
शुभो मेऽस्तु वै भो देवि प्रयासोऽस्मिन् वास्तुशास्त्रके ।
तदधिकृत्य जीवनं सर्वं व्यतीतं वै भविष्यति ।।

Part VI

Vastu-Silpa-Citra-padavali

वास्तु-शिल्प-चित्र-पदावली

राज-निवेश

राज-विलास

एवं

राजसी कलायें

(अ) यन्त्र-कला

(ब) चित्र-कला

(स) प्रतिमा-कला

विषय-प्रवेश :—समरांगण-सूत्रधार-वास्तुशास्त्र—भाग प्रथम—भवन-निवेश—विस्तृत अध्ययन, हिन्दी अनुवाद, वैज्ञानिक-दृष्टि-पुरस्सर परिमार्जित संस्करण—मूल-पाठ तथा वास्तु-पदावली—इस प्रकाशित ग्रन्थ में विद्वानों एवं पाठकों ने इस ग्रन्थ के चतुर्थ खण्ड वास्तु-कोष—वास्तु-पदावली का परिशीलन किया ही होगा। यहां पर इस समरांगण-सूत्रधार-वास्तु-शास्त्र के भाग द्वितीय राज-निवेश एवं राजसी कलायें शीर्षक के इस चतुर्थ-खण्ड—वास्तु-शिल्प-चित्र-पदावली में भी तदनुरूप विभाजन है। जो अमर-कोष की दिशा से सानुगत है समरांगणीय वास्तु-कोष को हम ने तीन वर्गों मे विभाजित किया है :—

(अ) वास्तु-खण्ड

१. औपोद्घातिक काण्ड;

२. सामान्य पारिभाषिक काण्ड;

३. पुर-काण्ड तथा

४. भवन-काण्ड।

टि० यह खण्ड भवन-निवेश में प्रकाशित हो ही चुका है।

(ब) वास्तु-शिल्प-चित्र-खण्ड :—अतः 'वास्तु' बड़ा ही व्यापक पद है, जिस में कोई भी स्थापत्य की कृति गतार्थ हो सकती है, परन्तु इन तीनों पदों—वास्तु, शिल्प एवं चित्र के व्यावहारिक, शास्त्रीय, कलात्मक दृष्टि से हम वास्तु को केवल भवन में व्यवहृत करना चाहते हैं। अतः बिना पुर, नगर, ग्राम निवेश के भवन का निवेश हो ही नहीं सकता, अतः भवन-वास्तु में पुर-निवेश, नगर-निवेश, ग्रामादि-निवेश भी स्वतः आपतित होते हैं। पुनश्च भवन चतुर्विध है—आवास-भवन (Residential Houses); जन-भवन (Public Buildings)—जैसे सभा, चित्र-शाला, संगीत शाला, प्रेक्षा-गृह आदि आदि; राज-भवन तथा देव-भवन। तथापि भारतीय स्थापत्य में देव-भवन साधारण भवन से सर्वथा विलक्षण एवं विशिष्ट है, जिसका निरूपण भाग तृतीय—प्रासाद निवेश में परिशीलनीय होगा।

जहां तक प्रासाद-भवनों के स्थापत्य का प्रश्न था, उसकी पदावली (पुर, ग्राम, नगर आदि) पर प्रकाश डाल ही चुके हैं। वास्तु-पदावली में उपर्युक्त वर्ग के अनुरूप अभी तीन शेष है—जन-भवन, राज-भवन एवं देव-भवन। अतः इस खण्ड मे शिल्प के साथ वास्तु की भी संयोजना क्यों की गई, यह विद्वान् और पाठक समझ सकेंगे।

यहां पर यह भी सूच्य है कि वास्तु और शिल्प का पारस्परिक सम्बन्ध किस प्रकार से विभावित किया जा सकता है। वास्तु शब्द का स्थापत्य-क्षेत्र मे जो व्यवहार था उस पर हम संकेत कर ही चुके हैं। अब आइये शिल्प की ओर। शिल्प पद कला के नाम से बहुत पुराने समय से व्यवहृत किया गया है। ऐतरेय ब्राह्मण मे कला के लिये सर्व-प्राचीनतम प्रयोग शिल्प है। पुनः लगभग २५०० वर्ष पुरानी बात है कि वात्स्यायन के काम-सूत्र मे कला के लिये शिल्प ही पद विशेष व्यवहार में लाया गया है। अस्तु, वास्तु-शिल्प की जो नई व्युत्पत्ति सबसे पहले मैंने दी है, वह वैज्ञानिक एव क्रमिक है। भारतीय स्थापत्य-शास्त्र के तीन प्रमुख अंग है—भवन, प्रतिमा तथा चित्र। भवन का सम्बन्ध एव अनुषंग वास्तु से है। अतः शिल्प कला है, इस लिये इस का सम्बन्ध एव अनुषग प्रतिमा मे है। पुनः भवन और प्रतिमा दोनो ही बिना अलंकृति, कान्ति, छाया, लावण्य, भावयोजन, सादृश्य अर्थात् पूर्ण रसाभिव्यक्ति एवं सौन्दर्य दृष्टि के बिना ये दोनों निष्प्राण हैं; अतः चित्र-स्थापत्य भी भवन-वास्तु का चरम प्रकर्ष माना जा सकता है। शिल्प-रत्न ने इसी दृष्टि को लेकर जो निम्न प्रवचन दिया है वह हमारी इस समीक्षा का पोषण करता है :

एवं सर्वविमानानि गोपुरादीनि वा पुनः
मनोहरतर कुर्यान्नानाचित्रैं विचित्रितम् ॥

अन्त मे इस उपोद्घात के बाद हमें यह बताना है कि राज-भवन राज-निवेश-उपकरण-भवन यथा चित्र-संगीत नाट्य-नृत्य-शालाएं तथा देव-भवन बिना प्रतिमा एवं चित्र के कभी भी अपने पूर्ण परिपाक मे नहीं निष्पन्न हो सकते है। अतः हमने यहा पर इस खंड मे वास्तु और शिल्प दोनों को एक साथ रखा है। अभी एक जिज्ञासा और रहती है, जिसका समाधान भी आवश्यक है कि जिस प्रकार वास्तु पद बड़ा व्यापक है, जो सभी-भवनों का स्थापक है; उसी प्रकार शिल्प पद भी बड़ा व्यापक है, जिसमें सभी कलाएं चित्र, नृत्य आदि मतार्थ हो सकता हैं। हमारे पारिभाषिक वास्तुशास्त्र-शिल्प-शास्त्र ग्रन्थों मे चित्र पद भी

व्यापक है, जो प्रतिमा का भी पूर्ण बोधक है। हमारे स्थापत्य का यह चित्र पद यथानाम चित्र-कला (Painting) का पर्याय वाची नहीं है। हमने अपने अध्ययन मे प्रतिमा को तीन वर्गों में विभाजित किया है—चित्र, चित्रार्ध एवं चित्राभास। इस दृष्टि से चित्राभास ही आधुनिक चित्र-कला (Painting) के पर्याय के रूप मे कवलित किया जा सकता है। अतः इस पदावली को भी हम इसी खंड—चित्र खंड में प्रस्तोतव्य करेंगे।

अस्तु, अब इस खण्ड को निम्न-लिखित काण्डों में विभाजित करेंगे

१. राज-निवेश-काण्ड

२. राज-भवनोचित-सज्जा-काण्ड

३. राज-विलास—नाना यन्त्र

४. चित्र-काण्ड

५. प्रतिमा-काण्ड

(स) प्रासाद खण्ड

टि० यह खण्ड यथा संकेतित प्रासाद निवेश में विवेच्य होगा।

राज-निवेश-काण्ड

प्रारम्भिका

राज-भवन अथवा देवालय आदि भवनो के निर्माण के प्रथम वेदियों की स्थापना तथा पीठों का प्रकल्पन अनिवार्य माना गया है। वेदियों और पीठों की निम्न पद-तालिका प्रस्तुत की जाती है। साथ साथ उनके विशेषों को भी तालिकानुरूप निर्दिष्ट किए जाते हैं—

वेदी :

	संज्ञा	प्रमाण	विशेष
१	चतुरश्रा	नौ हाथ	यज्ञार्थ
२	सर्वभद्रा	आठ हाथ	देव-प्रतिष्ठार्थ
३	श्रीधरी	सात हाथ	विवाहार्थ
४	पद्मिनी	छः हाथ	राज्याभिषेकार्थ

पीठ :—दे० अनुवाद अ० ४ पृ० ७—८

राज-निवेश

त्रिविध—१ शासनोपयिक

२ आवासोपयिक

३ जनोपयिक

शासनपोयिक :—हम अपने अध्ययन और अनुवाद इन दोनों में राज-निवेश पर पूर्ण प्रकाश डाल चुके हैं। यहां पर केवल पदावली के दृष्टिकोण (Terminological stand-point) से केवल हम राज-निवेशांगों की तालिका ही उद्धृत करना पर्याप्त समझते हैं, जो इस खण्ड का प्रधान विषय पदावली ही तो है। अतः उसकी पुनरावृति अनिवार्य है। साथ ही साथ हम यह भी उपयुक्त समझते हैं, कि समरांगण-सूत्रधार के राज-निवेशांगों की तालिका के साथ साथ मानसारीय राज-निवेश-तालिका का भी हम यहां पर आमने सामने अर्थात् समानान्तर प्रस्तुत करें, तो इस ग्रन्थ-रत्न के राज-निवेशांगों की तालिका कितनी व्यापक समृद्ध और चरम है, वह अपने आप विद्वानों और पाठकों को स्वतः समझ में आ सकेगी। समरांगण-सूत्रधार को छोड़कर इतनी बड़ी तालिका अन्यत्र अप्राप्य है।

राज-विवेशांग (समरांगणीय)

१ निवास
२ धर्माधिकरण-स्थान
३ कोष्ठागार
४ पक्षि-भवन, पशु-भवन
५ महानस
६ आस्थान-मण्डप
७ भोजन स्थान
८. वाद्य-शाला
९ वन्दि-मागध-वश्म
१०. धर्मायुध शाला
११ स्वर्ण-कर्मान्त-भवन
१२. गुप्ति
१३ प्रक्षा गृह
१४ रथ-शाला
१५ गज-शाला
१६ वापी
१७ अन्त पुर
१८ क्रीडा-दोला आलय
१९ महिषी-भवन
२० राज पत्नी भवन
२१ राजकुमार भवन
२२ राजकुमारी भवन
२३ अरिष्टा गृह
२४ अशोक-वनिका
२५ स्नान-गृह
२६ धारागृह
२७ लता गृह
२८ दारु शैल—दारुगिरि

राज-विवेशाग (मानसारीय)

१ निवास—राज प्रासाद
२ ब्रह्म-पीठ
३ राज-महिषी
४ पुष्प गृह
५ उद्यान
६ तड़ाग—मज्जनालय
७ कोष्ठागार—वस्त्र-निक्षेप-मण्डप
८ कोष-गृह
९ आयुध शाला
१० अरिष्टागार
११ अभिषक मण्डप
१२ अयुधालय (२)
१३ रक्षक-भवन
१४ गोपुर महाद्वार
१५ राज कुमार हर्म्य—युवराज-भवन
१६ पुष्प-मण्डप
१७ यान-शाला—रथ-शाला
१८ पुरोहित-भवन
१९ क्षौर-गृह
२० शिबिका मण्डप
२१ प्रतीहार निकेतन
२२ मृग-शाला
२३ पक्षि-शाला
२४ राज-मन्दिर
२५ नृत्य-मण्डप
२६ अन्दुरा—वाजि-शाला
२७ वद-भवन
२८. गो-शाला

२६. पुष्प-वीथी—पुष्प-वेश्म —
३० यन्त्र कर्मान्त-भवन
३१. पान-गृह
३२ कोष्ठागार (२)
३३. धर्मस्थ-मन्दिर
३४. कोष्ठागार (१)
३५. उदूखल-भवन तथा शिला-यन्त्र
३६ दारु-कर्मान्त-भवन
३७. व्यायाम-शाला
३८ नाट्य-शाला
३९ चित्र शाला
४० ध्वज-मन्दिर
४१ हस्ति-शाला (२)
४२ क्षीर-गृह—गोशाला-ह
४३. पुरोहित-सदन
४४. अभिषचनक-स्थान
४५ अश्व-शाला—मन्दुरा
४६ राज-पुत्र वेश्म (२)
४७ राज-पुत्र-विद्याधिगम-शाला
४८ राज-मातृ-भवन
४९. शिविका-गृह
५०. शय्या-गृह
५१. आसन-गृह
५२. कासार तथा तडाग आदि जलाशय
५३. नलिनी-दीर्घिका
५४ राज-मातुल-निकेतन
५५. राज-पितृव्य-भवन
५६. सामन्त-वेश्म
५७. देवकुल
५८ होराज्योतिषी-भवन
५९ सेनापति-प्रासाद
६०. सभा

२९. मर्कट-भवन
३०. मयूर-भवन
३१ गुप्ति
३२ गज-शाला
३३ कारागार
३४ यद्धाधिकरण-शाला
३५ सभा—मन्त्र-वेश्म
३६ प्रक्षा-गृह
३७ मेष-युद्धार्थ-मण्डप
३८ व्यायाम-क्रीडाशाला
३९ व्याघ्र-मण्डप
४० कुक्कुटादि-पशु-मण्डप
४१. निरीक्षण-भवन
४२ घटिका-भवन

राज-भवन—द्विविध :—१ निवास-भवन
२ विलास-भवन

जहां तक स्थापत्य-पद्धति और आधार-भौतिक निवेश-प्रक्रिया का प्रश्न है—इन दोनों पर हम अध्ययन में काफी समीक्षा कर चुके हैं, तथापि यहां पर इतना ही सूच्य है कि जहां तक निवास-भवन का प्रश्न है, उसमें केवल कक्ष्याएं (Courts) ही विशेष महत्त्व रखती हैं, उनमें भूमियों (Storeys) का निवेश विहित नहीं है। हां विलास-भवनों मे शृंग-भूषाओं के कल्पन के लिए वितान-तुमा एवं शिखर आदि नाना विच्छित्तियों एवं अलकृतियों की आवश्यकता यथानाम अनिवार्य मानी गई है। अतः यह विलास-भवन, आवास-भवनों से सर्वथा विलक्षण हैं। आवास एवं विलास दोनों भवनों मे स्तम्भ-बाहुल्य ही दोनों की विशेषता है। अलिन्द अर्थात् कक्ष्या का सन्निवश स्तम्भों पर आधारित है, अतः निवास-भवनों की जो निम्न तालिका हम प्रस्तुत करते हैं, उस तालिका में आलिन्द-संख्या और स्तम्भ-संख्या भी तालिका-बद्ध होगी। अस्तु, इस उपोद्घात के उपरान्त अब इन दोनों भवन-विधाओं की तालिका का परिशीलन करें।

सरूया संज्ञा		अन्तः शालीय-अर्थात केन्द्रीय कक्षा-निवासोचित-स्तम्भ-विन्यास							पूर्ण स्तम्भ-संख्या	बहिःशालीयभद्र-विन्यास-अलिन्द-निवासोचित स्तम्भ-संख्या	पूर्ण स्तम्भ-संख्या	दोनों की स्तम्भ-संख्या
	निवास-भवन	कक्षायें	१	२	३	४	५	६				
१	पृथ्वीजय	४	१२	२०	२८	६	—	—	१००	२८X४	११२	२१२
२	मुक्त-कोण	-	-	-	-	-	४४	-	१४४	५४X४	२१६	३६०
३	सर्वतो-भद्र	-	-	-	-	-	-	५२	१९६	४०X४	१६०	३५६
४	श्रीवत्स	-	-	-	-	-	-	-	१४४	३०X४	१२०	२६४
५	शत्रु-मर्दन	-	-	-	-	-	-	-	१००	४४X४	१७६	२७६
६	अवनि-शेखर	-	-	-	-	-	-	-		-	-	-
७	भुवन-तिलक	-	-	-	-	-	-	-		-	-	-
८	विलासस्तवक	-	-	-	-	-	-	-		-	-	-
९	कीर्तिपताक	-	-	-	-	-	-	-		-	-	-
१०	भुवन-मण्डन	-	-	-	-	-	-	-		-	-	-
विलास-भवन												
११	क्षोणीभूषण	४	१२	२०	२८	-	-	-	६४	१८X४	७२	१३६
१२	पृथ्वी-तिलक	४	-	-	-	-	-	-	३६	५२X४	२०८	२४४
१३	श्रीनिवास	४	-	-	-	-	-	-	३६	१०X४	४०	७६
१४	प्रताप-वर्धन	-	-	-	-	-	-	-	३२	३२	३२	६४
१५	लक्ष्मी-विलास	-	-	-	-	-	-	-	३२	२४	२४	५६

सभा :—सभा-वास्तु भारतीय वास्तु का सर्व-प्राचीन प्रारम्भ है । सभा-भवन की स्थापत्य-विशेषता स्तम्भ-बहुलता है । ऋग्वेद साहित्यक-प्रामाण्य-स्रोतों में प्राचीनतम कृति है, उसमें नाना ऋचाओं में सहस्रस्तम्भ वाले भवनों के निर्देश प्राप्त होते हैं । कि इस उष्ण-प्रधान देश में जहां तक सामान्य जनता के भवनों की निवेश-पद्धति का प्रश्न था, उसमें उन्होंने न तो कोई विशेष अभिनिवेश ही दिखाया और न उसको ऊंचे ऊंचे मकानों और नाना भूषाओं से सज्जित-रूप में परिकल्पित करने की चेष्टा की । 'मृण्मय, छाद्य-मय, भवन ही इस देश की सभ्यता एवं जलवायु के अनुकूल थे । ऐसे ही मकान उपयुक्त माने जाते रहे । अतएव सारा, ऐश्वर्य धन, परिश्रम, कौशल सब कुछ जन-भवनों, राज-भवनों तथा देव-भवनों के निर्माण में लगाया गया । कोई भी जन-भवन (Public Building), राज-भवन (Palaces), देव-भवन (Temples) बिना सभा-वास्तु के कभी पूर्ण नहीं माने गए । अस्तु, इस उपोद्घात के बाद अब हम समरांगण-सूत्रधार के सभाष्टक की तालिका प्रस्तुत करते है :—

१	नन्दा	२	भद्रा
३	जया	४	पूर्णा
५	भाविना	६	दक्षा
७	पवरा	८	विदुरा

टि०—इन सभाओं मे तीन स्थापत्य-विशेषताएं हैं :—

(अ) अलिन्द-विनियोग,

(ब) स्तम्भ-विनिवेश,

(स) ग्रीवादि-वैशिष्ट्य ।

विश्व-कर्म-वास्तु-शास्त्र में वर्णित सभा-वास्तु पर भी कुछ उद्धारण आवश्यक है ।-यह वि० वा० शा० का सभा-वास्तु राज-निवेश के लिऐ बहुत ही उपयुक्त विभाव्य है, जो शासनोपयिक राज-प्रासाद के लिए अवश्य निवेश्य है । इन सभाओ को तीन विधाओं में विभाजित किया गया है :—

१ साधारण-सभा

२ मुख्य-सभा तथा

३ प्रधान-सभा

ये सब सभाएं एक प्रकार से न्याय-सभाओं के रूप में परिकल्पित की जा सकती हैं, क्योंकि न्याल-शाला और सभा ये दोनों ही वि० वा० शा० के अनुसार, 'आस्थानिक' संज्ञा से उपकल्पित की गई हैं। यह न्याय-शाला पुन: दो कोटियों में उपस्थापित की गई है—

१ देश्या और

२ पौरा

इस प्रकार जैसा हमने सभा-वास्तु में स्तम्भ-संयोग माना है, उसी प्रकार इन आवस्थानिकों में भी स्तम्भ-संयोग-वैशिष्टय रखता है। अस्तु, निम्न तालिका से ये सभाएं पारिभाषिक पदावली में निखर उठेंगी :—

न्याय-सभा — न्यायवित्-परिषत्-स्थान :—त्रिविधा

१ दैवी

२ राज्ञी

३ मानुषी

टि०—राजधानी में प्रधान न्याय-शाला (Courts of justice) में चालीस खम्भे अवश्य होने चाहिए। जहां तक पौरा-मुख्याभिधाना न्यायशाला का प्रश्न है उसमें २४ खम्भ होने चाहिए। देश्या नाम की साधारण सभा में २० खम्भे होने चाहिए।

गजशाला :—जहां तक समरांगण-सूत्रधार की गजशाला की विधा है, वह निम्नलिखित तालिका में उद्धृत की जाती है और उसमें उसके विशेषों पर भी सुसम्बद्धा सूचना प्रस्तुत की जाती है :—

षड्विधा

१ सुभद्रा	२ नन्दिनी
३ सुभोगदा	४ भद्रिका
५ वर्षिणी	६ प्रमारिका

टि०—वि० वा० शा० गज-शालाओं के निवेश में बड़े ही स्थापत्य विवरण प्राप्त होते हैं। यहां पर गोपुरों की अटाएं, विस्तृत मैदान, भिषक्-भवन प्रस्तुत किए गए हैं। साथ ही साथ यह भी बताया गया है कि गज-शाला के सवंश बालू बिछी हो और ये शालाएं परिखावलय पर और महामार्ग-समीप सुसाध्य हैं और इनका रूप अष्टपाकार होना चाहिए।

टि०—इनमें छठी गजशाला अनिष्ट बताई गई है।

अश्वशाला:—हम यह पहले ही प्रतिपादित कर चुके हैं कि समरांगण-सूत्रधार को छोड़कर और किसी भी वास्तु शिल्प-ग्रन्थ में अश्वशाला के सम्बन्ध में इतने विवरण प्राप्त नहीं होते हैं। तथापि यहां पर स्वल्प में पारिभाषिक पदावली उद्धृत की जाती है।

१. अश्वशालीय सन्निवेश—'स्थानानि' अर्थात् थाने या घोड़े बांधने का स्थान, दे० अध्ययन,

२ यवस्-स्थान अर्थात् जहां पर घास एकत्रित की जाती है।

३ खादन कोष्ठक—नांदें।

४. कीलक खूंटे जो पंचांगी निग्रह के लिए अनिवार्य है,

५. अश्वशालीय सम्भार— जल-पात्र पूर्वोत्तर
अग्नि दक्षिण-पश्चिम
उदूखल उत्तर-दक्षिण

टि०—जहां तक पूर्व का प्रश्न है वह तो अश्व-प्रवेश द्वार है अन्य सम्भार निम्न तालिका में निभालनीय है।

१. निःश्रेणी	११. गड्ढे
२. कुश	१२. नाग
३. फलकावृत कूप	१३. प्रदीप
४ कुद्दाल (कुल्हाडी)	१४. हस्तवासी
५. उद्दाल (फरुहे)	१५. शिला
६. गुडक (गेंद)	१६. दर्वी
७. युक्त-योग	१७. फाल
८. क्षुर	१८. उपामह
९. कैंची	१९. पिटक
१०. सींग	२०. बत्तियां

अश्वशालीय—उपभवन-औषधालय

१. भेषजागार

२. अरिष्ट मन्दिर

३. व्याधित-मन्दिर तथा

४. सर्व-संभार-वेश्म।

नृपायतन:—वैसे तो आयतन का अर्थ मन्दिर है, परन्तु यहां पर आयतन शब्द का राजानुजीवी जैसे अमात्य, सेनापति, पुरोहित, राजमाता,

राजकुमार, राजकुमारी, राजमातल, राजसेवक, राजपितृव्य आदि के भवन कभी भी राज-प्रासाद के प्रमाण में विनिर्मेय नहीं; वे सदैव न्यून होने चाहियें। इस सन्दर्भ में कोई विशेष पारिभाषिक पदावली नहीं।

परिशिष्ट—टि० अब इस राजोपकरण-भवन-शीर्षक में थोड़ी सी और भी सामग्री प्रस्तोत्य है।

नाट्य-शाला—ये नाट्य-शालाए राज-भवन के सम्मुख द्वारादि पदो मे निर्मेय विहित बताई हैं वि० वा० शा० में इसे रंग-शाला के नाम से प्रकीर्तित किया गया है, जिसकी विधा त्रिविधा है :—

१. नाटक-शाला २. संगीत-शाला तथा ३. नाट्य-शाला

इन शालाओं के भवन के तीन भाग विनिर्दिष्ट किए गये हैं,

१. दैव २. गान्धर्व ३. मानुष

देव-भाग मे नाट्य एव सगीत आदि प्रारम्भ के प्रथम वहां पर देवता पूज्य है।

गान्धर्व-भाग को आज की पारिभाषिक शब्दावली मे रंगमंच कह सकते हैं। यह रंग-मच केवल नटों, नर्तकों के लिए ही नही है; परन्तु सभ्यों—दर्शकों के लिए भी है। अब रहा मानुष-भाग उसे हम आजकल की पदावली मे Green Room कह सकते हैं। लेकिन वास्तु-शास्त्र की दृष्टि में जो हमारी प्राचीन परम्परा थी उसके अनुरूप यह भाग दो भागों मे विभाजित था—एक महिलाओ के लिए दूसरा मनुष्यो के लिए अर्थात् पुरुष-नटो तथा नारी-नटों के लिए।

पुस्तक-शाला—वि० वा० शा० का निम्न प्रवचन हमारी पूर्वोक्त धारणा का पूर्ण समर्थन करता है कि यह उप-भवन राज-निवेश के लिए अनिवार्य है :—

"खड्गसन्धारणं राजशास्त्रसेवनमित्यपि,
द्वयं चैव विशेषेण शुभप्रदमितीरितम्।"

हमारी प्राचीन पुस्तक-शालाओं के जो भवन थे वे भौमिक भवन थे तथा शिखरादि-भूषाओं से अलंकृत थे, पुनः पुस्तक-भवन की विशेषता यह है कि जिस प्रकार से राज-प्रासाद में अलिन्द अथवा कक्ष्याएं अनिवार्य हैं उसी प्रकार यहा पर नाना आवरणों का प्रकल्पन आवश्यक है, जिससे भिन्न-भिन्न शास्त्रों की स्थापना हो सके :—

प्रथम आवरण	वेद
द्वितीय आवरण	स्मृतियां
तृतीय आवरण	आर्ष ज्ञान

पुनः एक सबसे बड़ी विशेषता यह है कि प्राचीन पुस्तकालयों में गुरु के लिए पीठ अनिवार्य था। साथ ही साथ भगवती सरस्वती, हयमुख भगवान् विष्णु, शिव तथा भगवती उमा—ये सब चारों सपरिचारिक स्थाप्य हैं।

विद्या-भवन—इस भवन की सबसे बड़ी विशेषता यह है कि इस को बहिःशाला और अन्तःशाला के निवेश में परिकल्पित करना चाहिए—

बहिःशाला—महाशाला, अन्तःशाला—मध्यशाला

मध्यशाला में दो शालाएं विशेष निवेश्य हैं :—

१ शास्त्र-शाला—वाद-स्थान

२. परीक्षा-स्थान—अभ्यास-गृह (Laboratory)

इसकी विशेषता यह है कि यह प्रासाद-स्थापत्य के समान विमान-शिखरों सदृश नाना-चित्र-मनोहर, सर्वालंकार-संयुक्त तथा पूर्व-मंडप-शोभित बनाना चाहिए।

मार्ग-शाला—मार्गशालाएं आजकल केवल विशिष्ट जनों के लिए किसी नगर अथवा राजधानी में दिखाई पड़ती है अन्यथा ग्रामीण क्षेत्र में इस प्रकार की शालाएं दिखाई नहीं पड़ती। वि०वा०शा० के अनुसार ये शालाएं बड़ी ही प्रशस्त प्रतिपादित हैं। बड़े-बड़े आगन, परकोटे (प्राकार), गोपुर (महाद्वार) नाना विध मंडप तथा विभिन्न भूमिकाओं से अलंकृत तथा देवों, गन्धर्वों, महाराजों, अधिराजों के चित्रों से चित्रित दीवालों के साथ विमानाकार भूषाओं से अलंकृत ये विनिर्मेय बताई गई हैं। साथ ही साथ एक विशेष यह है कि इन मार्ग-शालाओं में सायुध भटों की नियुक्ति भी प्रतिपादित है। इसको हम श्रान्त पथिकों के लिए विश्रान्ति-स्थान के रूप में परिकल्पित कर सकते हैं।

वापी, कूप, कुण्ड, तडाग—ये सब निम्न तालिका से विभाज्य हैं; क्योंकि जनता के लिये सभी राजे-महाराजे शासन की दृष्टि से तथा राज्य-संचालन की सफलता के लिये ये लोग इन निवेशों को अनिवार्य रूप से बनवाते थे। विशेषकर मध्य-भारत के पूर्व-मध्यकालीन भग्नावशेषों को देखिए, वहां बावलियां और

तडाग अब भी दिखाई पड़ते हैं। अपराजित-पृच्छा ही एकमात्र शिल्प-ग्रन्थ है जहां पर वापी, कुण्ड, तडाग, कूप के जन-वास्तु (Secular Architecture Or Civil Architecture) की दृष्टि से ये निवेश वास्तु-पदावली से कितने विकसित थे—स्वतः प्रत्यक्ष है :—

कूप-तालिका		वापी-तालिका-संज्ञा	वैशिष्टय
श्रीमुख	चूडामणि	नन्दा	एक-वक्त्रा, त्रि-कूटा
विजय	दिग्भद्र	भद्रा	द्वि-वक्त्रा, षट-कूटा
प्रान्त	जय	जया	त्रि-वक्त्रा, नव-कूटा
दुन्दुभि	नन्द तथा	विजया	चतुर्वक्त्रा, द्वादश कूटा
मनोहर	शंकर		

कुण्ड-तालिका	तडाग-तालिका संज्ञा	आकार
	संज्ञा	आकार
भद्रक	सर	अर्धचन्द्राकार
सुभद्रक	महासर	वृत्ताकार
नन्द तथा	भद्रक	चतुरश्राकार
परिघ	सुभद्र	भद्राबहुल
	परिघ	वक्रकस्थल
	युग्मपरिघ	कूलद्वयवक्रपरिवेष्टित

टि० जहां तक राज-निवेशोचित नाना निवेशों का सम्बन्ध है—जैसे भोजन-शाला, शय्या-गृह, बसन्त-शाला, कल्याण-शाला, धान्य-गृह, गो-शाला आदि आदि वे, यहां पर इस अध्ययन से विशेष सम्बन्ध नहीं रखते। केवल हम यहां पर कोषागार और आयुध-शाला तथा मृग-शाला (Zoo) पर ही कुछ थोड़ा सा यहां पर वि० वा० शा० के अवतरण उद्धृत करते हैं।

कोषागार-भाण्डागार—यह भी कोषागार न्यायशाला के सदृश देश्या और पौरा के रूप में प्रतिपादित है। पुनः इन शालाओं में किन किन प्रकोष्ठों में कौन कौन से धन, धान्य, द्रव्य स्थापत्य हैं—इस पर बड़ा सुन्दर और वैज्ञानिक विवेचन प्राप्त होता है। निम्न तालिका से यह सब दर्पणवत् आभासित हो रहा है। पहले वास्तु-वैशिष्ट्य देखिये :—

देश्या (Urban) :— सदुर्गा सालिन्दा द्वारोपद्वारमेदुरा।
देश्या प्राकारत्रयसंवीता भित्तसप्तकसंवृता।

अर्थात् किलाबन्दी से दृढ, द्वारों तथा उपद्वारों से युक्त, तीन परकोटों से रक्षित सात दीवालों से अभेद्य ऐसा कोषागार बनाना चाहिये। जहां तक पौरा (Capital) का सम्बन्ध है, वह राज-प्रासाद में निवेश्य है। रक्षा-व्यवस्था देखें:—

पूर्व—सुवर्ण	उत्तर—नव रत्न (हीरे जवाहरात)
पश्चिम—लिपिकारी (Accountants)	दक्षिण—राजत, चांदी के संभार

आयुध-शाला—हम केवल यहां पर आयुध-शाला के अधिपति देव एवं ऋषि (Presiding Deities and Sages) तथा आयुधों के नाम निम्न तालिका से उद्दस्थित करते हैं:—

अधिपति देव

पर: शिव	मरूत्	वैनतेय (गरूड)
हरि	गन्धर्व	नागराज
ब्रह्मा	कुबेर	केतुमालि
सुरेश	चन्द्रमा	यम
वरूण	चित्रकार्मुक	

अधिपति ऋषि

अत्रि	कण्व	गालव
वशिष्ठ	विश्वामित्र	पश्चवारक
पुलह	नारद	भरद्वाज
काश्यप	बालखिल्य	क्षत्रपाल
भृगुनन्दन	लोकदर्शक	केशिक
मरीचि	दीर्घदर्शी	मधुसूधन
च्यवन	कुन्दरोमा	सुदर्शन

आयुध

कुन्त	क्षरोद्धार	मुसल
पाश	भिण्डिपाल	बज्लिकास्त्र
करवाल	मेरुक	अलुका
तरी	शंकुलल	मुष्टि-भेदन
खड्ग	कुठार	परशु
खेटक	टंक	तरवारी
भल्ल	शूल	छुरिका
श्वर	सृणि	विदारिका

मृग-शाला (Zoo)—यहां पर तालिका आदि न देकर केवल इस अवतरण को पढ़कर पाठकों को कितना तत्कालीन वैभव और निवेश-योजना अपने आप स्वतः सिद्ध होगी :—

बालानां बालिकानाञ्च युवतीनां विशेषतः ।
शुद्धान्तसुन्दरीणाञ्च चित्ताह्लादाभिवृद्धये ।।
कल्पनं विविधं कार्यं स्थलजात्यादिभेदतः ।
शुकानामपि कीराणां मयूराणामपि क्वचित् ।।
हरिणानाञ्च वत्साना लाल्यलीलादिनामपि ।
शाला तु विविधा स्थाप्या लोहदारुसुवेष्टिकैः ।।
शुकानां पञ्जरः कुन्दा हरिणाना निगद्यते ।
वत्सादीनां शालका च त्रैविध्यं मुख्यमीरितम् ।।
लोहदण्डं दारुदण्डं श्रृखलान्वितमेव वा ।
बहुरन्ध्रं सकटकं पञ्जरं कल्पयेद्बुधः ।।
लोहदण्डमयी प्रायः कुन्ददारुमयी क्वचित् ।
क्वचिच्छिलात्रुटमयी सगवाक्षसतोरणा ।।
क्षुद्रशाला क्वचित्कार्या वत्सादीनां शुभे स्थले ।
सानांगणसमोपेतशावला वाऽथ भौमिका ।।
सतोयपात्रा साधारा मध्यश्रृंखलिकान्विता ।
वातायनस्थलकृताभीकरैश्च विवर्जिता ।।
बहिः खेलनभूम्या वा शाखया वा समेयुषी ।
चतुर्दण्डाधिकौन्नत्या पटल्या च विभूषिता ।
कल्पनान्तरमूह्यैवं स्थाप्यं शिल्पविशारदैः ।।

चि० वा० शा० ३७

राज-भवनोचित-सज्जा-काण्ड

१. शय्या

२. आसन-सिंहासन

३. पादुका, पञ्जर, नीड, दीप, दंड आदि।

परिशिष्ट :—

(अ) स्थापत्य-भूषा—तोरण-वितान-लुमा-पताका-पारिभद्र आदि;

(ब) संकीर्ण-भवन तथा आवरण

शय्या	त्रिविधा	प्रमाण	भूषा
राजोचिता	१. ज्येष्ठा	१०८ अंगुल	स्वर्ण की जड़ावट
	२. मध्या	१०४ अंगुल	रजत ,, ,,
	३. कनिष्ठा	१०० अंगुल	ताम्र ,, ,,
			हस्ति-दन्त आदि भी।
राजपुत्रोचिता		९० अंगुल	
अमात्योचिता		८४ अंगुल	
सेनापति-उचिता		७८ अंगुल	
पुरोहितोचिता		७२ अंगुल	
ब्राह्मणोचिता		७० अंगुल	

शय्यांग

१. ईषा-दण्ड   २. कुष्य   ३. पाद

शय्या-द्रव्य :— सारदारु

एक-दारु-घटिता	प्रशस्ता
द्विदारु-घटिता	अप्रशस्ता-भय-जनका
त्रिदारु-घटिता	मृत्यु-घातिनी

शय्या-छिद्र—षड्-विध :—

१. निष्कुट	२. कोलदृक्	३. कोडनयन
४ वत्सनाभक	५. कालक	६. बन्धक

टि० वि०वा०शा० का निम्न उद्धरण आधुनिक शयन-कक्ष (Bed Room) की कितनी सुन्दर सुषमा, तत्कालीन शय्याओं और शयन-कक्षों की ओर हमें ले जाता है :—

पार्श्वयोर्मङ्गलद्रव्यस्थापनं शुभवर्धकम् ।
मुकुरादिसमोपेतं जलपात्रेण मञ्जुलम् ।।

आसन—समरांगण-सूत्रधार में शय्याओं का तो बड़ा सुन्दर विधान है, परन्तु आसन, पादुका कंघे आदि पर स्वल्प विवरण प्राप्त होते हैं। मानसार में आसन और सिंहासन के सुन्दर तथा पृथुल विवरण प्राप्त होते हैं। ये आसन

यहां पर सिंहासनों में ही विभाजित किए गए हैं। इनकी दो निम्नलिखित विधाएं अवतारणीय हैं :—

राजासन

प्रथमासन	अभिषेकासन	मंगलासन
वीरासन	विजयासन	

देवासन

नित्यार्चन	नित्योत्सव
महोत्सव	विशेषार्चन

जहां तक निम्न आसन-वर्गों का प्रश्न है, वे यथा-निर्दिष्ट किन-किन के लिये प्रयोज्य हैं—इस तालिका से सूच्य है। इनको मानसार ने दस विधाओं में वर्गीकृत किया है :—

संज्ञा	प्रयोज्य
पद्मासन	शिव तथा विष्णु
पद्मकेशर	अन्य देवों तथा चक्रवर्तियों
पद्म-भद्र	महाराजों
श्रीभद्र	अधिराजों तथा नरेन्द्रों
श्रीविशाल	नरेन्द्र और पार्ष्णिक
श्रीबन्ध	पार्ष्णिक और पट्टधर
श्रीमुख	मण्डलेश
भद्रासन	पट्टभाग
पद्मबन्ध	प्राहारक
पादबन्ध	अष्टग्राही

जहां तक अन्य राजोचित फर्नीचरों की आवश्यकता है, उनमें निम्न विशेष उद्धरणीय हैं :—

दीपदण्ड—इसकी दूसरी शिल्प-संज्ञा पोतिका है। यह पोतिका वि० वा० शा० के अनुसार त्रिविधा प्रकल्पित की गई है :—

पंच-ताला सप्त-ताला तथा अष्ट-ताला

इसे गान्धर्वी, किन्नरी, विद्याधरी अथवा यक्ष-रूपिका के रूप में चित्रित करना चाहिए और किन-किन स्थानों पर इसका विनिवेश अपेक्षित है—

वि० वा० शा० का यह उद्धरण कितना सुन्दर है :—

महासना वा साधारा देवभूपालकल्पने ।
मानज्ञेन स्थलज्ञेन स्थापितव्या शुभस्थले ॥
तद्युग्मकं वा पुरतो युग्मं विपरिवृत्तकम् ।
शालासु स्तम्भपालीसु सोपानेऽलिन्दशालके ॥
कूटे च नवरंगे च भौमकल्पनपालिषु ।
गोपुरद्वारभागेषु मण्डपस्थानभूमिषु ॥
प्राकारकुड्यभागेषु तटाकादिस्थलेष्वपि ।
द्वारपार्श्वे चत्वरान्ते देवगेहे विशेषतः ॥
भोज्यशालादिषु तथा शयनादिस्थलेषु च ।
कल्पनान्तरभागेषु प्रकल्प्या पीतिका क्रिया ॥

टि० जहा तक अन्य फर्नीचर जैसे—व्यजन, दर्पण, मञ्जूषा, दोला तथा तुला की बात है उनके विवरण विशेष आवश्यक नहीं है ।

पञ्जर—निम्न पशु-पक्षियों के लिये कल्प्य होते थे :—

मृग-नाभि	शुक	चाटक
चकोर	मराल	पारावत
नीलकण्ठ	कुञ्जरीय	खञ्जरीट
कुक्कुट	कुलाल	नकुल
गोधा	तित्तिर	व्याघ्र

तोरण :—वि० वा० शा० के अनुसार त्रिविध :—देव, भौप, मानुष

तोरण-क्रिया—वारटंक, रन्ध्र-टंक, भेद-टंक, पट्ट-टंक, शिलान्वित, लता-टंक

तोरण-विच्छित्ति— चूत-पत्रादि-रूप, पक्षि-रूप, लता-रूप, रेखा-रूप, लक्ष्म्यादि-रूप, गोपुरादि-स्थलाकृति

वितान-शिल्प—वितान और लुमाएं दोनों एक दूसरे से सम्बद्ध हैं। वितान २१ और लुमाएं ७। इस शिल्प-विच्छित्ति पर हम अपने अध्ययन में

काफी प्रकाश डाल चुके हैं। यहां पर केवल उनकी पदावली अवतार्य है। यहां पर यह भी सूच्य है कि अपराजित-पृच्छा में वितान-वास्तु पर बड़ा ही प्रकृष्ट प्रतिपादन प्राप्त होता है। जिस प्रकार से शिखर प्रासाद की भूषा है, उसी प्रकार वितान सभाओं, मडपों, एव राज-शालाओं की भूषा है। वहां पर वितानों का वर्ग त्रिविध परिकल्पित किया गया है :—

समतल क्षिप्त उत्क्षिप्त।

पुनः इनको शैलियों के अनुरूप निम्न शैलियों में विभाजित किया गया है :—

पद्मक नाभिच्छन्द सभामार्ग मन्दारक

पुनः इनको चार अवान्तर शैलियों में विभाजित किया गया है

शुद्ध संघाट भिन्न उद्भिन्न

मानकद ने इन सब को निम्न तालिका से १११३ के कोडांक में विभाजित किया है। इन वितानों का विशेष सम्बन्ध 'अपराजित-पृच्छा' में मंडप-वास्तु से है और वह भी देवानुरूप वर्गीकृत किया गया है, परन्तु स० सू० की दृष्टि मे यह वितान-वास्तु राज-भवनों की अभिख्या है, जो राज-प्रासाद-स्थापत्य में वितान-वास्तु (Dome Architecture) उस युग मे अर्थात् ११वीं शताब्दी में पूर्ण पराकाष्ठा को पहुंच चुका था। अतएव विस्तार में न जाकर इस ग्रन्थ की वितान-वास्तु की पदावली की तालिका ही विशेष प्रस्तोत्य है। पहले हम अ० पृ० की तालिका लेते है पुनः स० सू० की :—

अ० पृ०

भेद/संज्ञा	पद्मक	नाभि	सभामार्ग	मन्दारक
शुद्ध	६४	२४	१६	१०
संघाट	३६	४०	३६	१५
भिन्न	२००	१०७	४८	४०
उद्भिन्न	२००	१३६	१००	४८
टोटल	५००	३००	२००	११३

=कोडांक=१११३

स० सू०

कुमायः—सप्त

तुम्बिनी	मनोरमा	
लम्बिनी	शान्ता	आध्माता
हेला	कोला	

वितान—पञ्चविंशति

कोल	हंसपक्ष	मन्दारक
नयनोत्सव	कराल	कुमुद
कोलाबिल	विकट	पद्म
हस्तितालु	शंखकुट्टिम	विकाश
अष्टपत्र	शंखनाभि	गरुडप्रभ
शरावक	अपुष्प	पुरोहूत
नागीवीथी	शुक्ति	पुरारोह
पुष्पक	वृत्ति	विद्युन्मन्दारक
भ्रमरावली		

संकीर्ण-भवन—यद्यपि यह निवेश एक-मात्र स्थापत्य-भूषा ही नहीं, वरन् यह पौरजानपदों के लिए न केवल शोभामात्र है वरन् ग्रामीणों के लिए बड़ा ही उपकारी है। यह भवन वास्तव में जन-भवन है। इन भवनों में अलिन्द अर्थात् कक्ष्याएं और शालाएं अनिवार्य निवेश हैं। इन दोनों मे कम से कम २० खम्भे अवश्य होने चाहिए। इनका एक-मात्र प्रयोजन ग्रामीणों के मनोरंजन जैसे नाट्य, नृत्य, वादित्र के साथ-साथ विवाह आदि कार्यों के लिए ये विनिवेश्य विहित थे। आजकल जिस प्रकार धर्म-शालाओं में जनता अपने पास स्थानाभाव के कारण उनमें ये कार्य सम्पादन करती है, प्राचीन काल में यह सब राजाश्रय में विनिर्मित होता था। इन भवनों का बड़ा बोल-बाला था।

सबसे बड़ी स्थापत्य-विशेषता यह है कि इसमें लगभग २४ द्वार होने चाहिएं और तीन चार भूमियां भी होनी चाहिए, जिससे एक ही नहीं बल्कि बहुत से लोग इसका उपयोग कर सकें। यहां पर यह भी उद्घाट्य है कि वाणिज्य और कृषि आदि के लिए भी इन सदनों का उपयोग किया जाता था।

पताका—पताका से अर्थ वैजयंतिका है। पताका और वारिभद्र दोनों अन्योन्य-आश्रित हैं। पताका यथानाम पताका है और वारिभद्र उसका दण्ड है।

हमारे देश में शास्त्र-पारंगत मुनियों ने पताकाओं की इतनी विधाएं परिकल्पित की हैं, जिनको देखकर बड़ा आश्चर्य प्राप्त होता है और इनमें तक्षकों, चित्र-कारों, दारू-कारों सभी के कौशल दिखाई पड़ते हैं। निम्न तालिका प्रस्तुत है, जिसमें पताकाओं की संज्ञा और पारिभद्रों की क्रियाएं भी दूसरी तालिका में उद्धृत की जाती हैं :—

पताका-विधा—

मुख	प्रतिमुख	तोला	किंकिणी
रेखिका	छटा	पद्मका	कुमुदा
दीपा	बिन्दुका	झषसरूपा	नासिका
रूपिका	कम्पा	किरिकास्था	अञ्जना
गला	प्रस्तरा	वेशा	प्रपा
पर्यङ्किका	मृदङ्गिका	पट्टहा	काल्या
शोकी	छत्रा	वरासका	मध्यरेखा
मध्यतारा	प्रान्ततारा	सरन्ध्रका	दण्डिका
वलिका	क्षुभ्या	मारा	आन्धारिका
पुष्पा	फला	कुम्भा	दैवी
मानुषी	ऐरावता	कैलासा	शिखरा
विमानिका	रथिका	तुग्गा	योधा
गजा	चन्द्र-भाकरा	अर्क-भाकरा	

पारिभद्र-क्रिया :—पारिभद्र-क्रिया-योजन-सम्भार :—

मिणिका	कुञ्चिका	शंकु
कीला	कील्या	कीलका
श्रंखला	तर्जनी	हस्ता
शंकुला	रन्ध्रिका	पट्टिका
पट्टका	पट्टी	बोधिका
बोधका	बुधा	धारिणी
धरणी	धारा	गलिका
कंठिका	गला	चित्रिका
अर्गला	देशिनी	प्रवेशिका

राज - विलास

नाना यन्त्र

यन्त्र - विधान

टि० :—अपने अध्ययन के यन्त्र-प्रकरण में यन्त्रों के शास्त्रीय एवं अन्य विवरण पहले ही प्रस्तुत कर चुके हैं। यहां पर पदावली की दृष्टि (Terminologically) से अब हम केवल यह सब स्थापत्य-वैभव तालिका-बद्ध प्रस्तुत करना चाहते हैं।

यन्त्र-लक्षण—देखिए अनुवाद,
यन्त्र-बीज—पंच-विध,

क्षिति-पृथिवी	आप-जल	अनिल-वायु
अनल-अग्नि	वियत्-आकाश	

टि० वैसे तो हमारे भौतिक-शास्त्र के अनुसार यन्त्र-बीजों की विधा चतुर्धा है (क्षिति, आप्, अनिल तथा अनल), परन्तु इन सभी भूतों का आधार अर्थात् आश्रय वियत्-आकाश है, अतः आकाश भी पंचम भूत अनिवार्य है।

टि० ये पांचों बीज प्रधान बीज हैं। पुनः इनके अपने-अपने अन्य नाना उप-बीज भी माने गए हैं। पुनः ये प्रधान बीज एक-दूसरे के बीज-बीजक-भाव से भी स्वयं गतार्थ हो गए हैं। यही विवरण हमारे यांत्रिक विज्ञान का पोषण करता है। ये सब विवरण अनुवाद तथा मूल में द्रष्टव्य हैं, तथापि कुछ इनकी अपनी-अपनी तालिका यहां पर प्रस्तुत की जाती है :—

पार्थिव-बीज

कुड्यंकरण-सूत्र	आरगोलक-पीडन	लम्बन
लम्बकार	विविध चक्र	लोहा
तांबा	पीतल	रांगा
संवित	प्रमर्दन	काष्ठ
चर्म	ऊर्ध्वक	कर्तर
यष्टि	चक्र	भ्रमरक
श्रृंगावली	बाण	

जलीय बीज—

ताप उत्तेजन स्तोभ क्षोभ

टि० ये आजकल जल से उत्पन्न विद्युत् के निर्देशक हैं। पुनः ये सब पार्थिव बीजों से अनिवार्य सम्बन्ध रखते हैं, पुनः निम्न तालिका भी देखिए :—

धारा, जलभार, जल की भंवर आदि भी—इस तथ्य के द्योतक हैं।

टि० और जो नाना बीज एवं उप-बीज—वे अनुवाद में परिशीलनीय हैं।

यन्त्र-वर्ग :—

स्वयं-वाहक अन्तरित-वाह्य

सकृत्-प्रेर्य अदूर-वाह्य

टि० देखिए अनुवाद।

यन्त्र-प्रकार—वैसे तो यन्त्रों के प्रकार पर कोई विशेष वैज्ञानिक एवं परिमार्जित प्रतिपादन नहीं है, तथापि देखिए अध्ययन। हमने संस्कृत के पूरे वाङ्-मय के आलोडन के उपरान्त इस प्राचीन भारत विशेष कर पूर्व मध्य-भारत में जो नाना यन्त्र प्रचलित थे, उनको हमने निम्नलिखित अष्ट-विधा मे विभाजित किया है, जो निम्न तालिका से दर्पणवत् स्पष्ट हैं। जहां तक विवरणों का प्रश्न है वे सब अनुवाद में द्रष्टव्य हैं :—

यन्त्र-विद्या—

आमोद-यन्त्र सेवा—यन्त्र रक्षा-यन्त्र

संग्राम-यन्त्र वारि-यन्त्र धारा-यन्त्र—फौहारे

टि० प्रथम जल-यन्त्र अर्थात् वारि-यन्त्र, कार्य-सिद्धि के लिए और दूसरा जल-यन्त्र अर्थात् धारा-यन्त्र क्रीडा-शोभा-आनन्द-विहार के लिए हैं।

दोला-यन्त्र यान-यन्त्र (विमान-यन्त्र)

आमोद-यन्त्र :—

नाडिका-प्रबोधन शय्या-प्रसर्पण

गोलक-भ्रमण नर्तकी-पुत्रिका हस्ति-यन्त्र

सेवा-यन्त्र—दासादि-परिजन-यन्त्र

सेवक-यंत्र सेविका-यंत्र

रक्षा-यन्त्र :–

द्वारपाल-यंत्र — योध-यंत्र

संग्राम-यन्त्र :–

चाप — ऊष्ट्र-ग्रीवा — शतघ्नी — सहस्रघ्नी

वारि-यन्त्र :–

पात-यंत्र — पातसमोच्छ्राय-यंत्र

उच्छ्राय-यंत्र — उच्छ्राय-समपात-यंत्र

धारा-यन्त्र :– धारा-गृह — प्रणाल

प्रवर्षण — जलमग्न — नन्द्यावर्त

दोला यन्त्र :– वसन्त — वसंत-तिलक

मदनोत्सव — विभ्रमक — त्रिपुर

यान-यन्त्र :–

व्योमचारि-विमान-यंत्र — व्योमचारि-विहंगम-यंत्र

चित्र-काण्ड

१. चित्र-प्रशंसा;
२. चित्र-शास्त्रीय-ग्रंथ;
३. चित्रोद्देश;
४. चित्राङ्ग;
५. चित्र-विद्या;
६. वर्तिका-बन्धन;
७. भूमि-बन्धन;
८. चित्र-प्रमाण—मानोत्पत्ति तथा अण्डक-वर्तन;
९. लेप्य-कर्म (कूर्चक आदि);
१०. चित्र-वर्ण-विन्यास—चित्र-वर्ण एवं वर्ण-प्रक्रिया (लेखनी, तूलिका आदि);
११. आलेख्य-रूढ़ियाँ;
१२. चित्र एवं काव्य तथा नाट्य, रस एवं ध्वनि;
१३. चित्र-शैलियाँ;
१४. चित्र-कार;
१५. चित्र-निदर्शन;
    (अ) पुरातत्वीय;
    (ब) साहित्य-निबन्धनीय।

चित्र-प्रशंसा :—

"चित्रं हि सर्वशिल्पानां मुखं लोकस्य च प्रियम्"

—स. सू.

चित्र-शास्त्रीय-ग्रन्थ—

१. नग्नजित्-चित्रलक्षण;

२. नारद-शिल्प;

३. सारस्वत-चित्र-कर्म-शास्त्र;

४. भरत का नाट्य-शास्त्र (रस-प्रकरण में वर्णों के सम्बन्ध मे विवेचन है);

५. विष्णु-महापुराण—परिशिष्टाङ्ग—विष्णुधर्मोत्तर—चित्रसूत्र;

६. समरांगण-सूत्रधार;

७. अपराजित-पृच्छा;

८. मानसोल्लास (अभिलषितार्थ-चिन्तामणि);

९. शिल्प-रत्न;

१०. शिव-तत्त्व-रत्नाकर।

चित्रोद्देश (विषय एवं क्षत्र)—

टि० यहाँ पर अपराजित-पृच्छा और शिल्प-रत्न के निम्न प्रवचन अवश्य उद्धरणीय हैं :—

"कूपो जले जलं कूपे विधिपर्यायतस्तथा।
तद्विच्चित्रमयं विश्वं चित्रं विश्वे तथैव च॥" अ०पृ०
"जंगमा स्थावरा वा ये सन्ति भुवनत्रये।
तत्तत्स्वभावतस्तेषां करणं चित्रमुच्यते।" शि०र०

चित्रांग—(अ) साध्य-दृष्टि-पुरस्सर—षडंग-चित्र :—

रूप-भेद	प्रमाण	लावण्य
भाव-योजन	सादृश्य	वर्णिका-भंग

(ब) साधन-पुरस्सर—अष्टांग—

१. वर्तिका (लेप्यकर्मोचित ब्रुश)

२. भूमि-बन्धन (Canvas or Back-ground)

३. लेख्य (Sketch)
४. रेखा-कर्म (Delineation and Articulation of the form)
५. वर्ण-कर्म
६. वर्तना (Light and shade)

टि० बात और पाठ गलित हैं—दे०स०सू० मूलम् ।

चित्र-विधा—(अ) वि०ध० :—

१. सत्य २. वैणिक
३. नागर ४. मिश्र

(ब) मानसो० :— १. विद्ध २. अविद्ध
३. भाव ४. रस ५. धूलि

टि० इन सबकी व्याख्या अध्ययन में द्रष्टव्य है ।

वर्तिका-बन्धन—जिस प्रकार भूमि-बन्धन विहित है; उसके पहले वर्तिका-बन्धन आवश्यक है । आलेख्य-कर्म का प्रथम सोपान वर्तिका-बन्धन है । पुनः दूसरा सोपान भूमि-बन्धन है । तीसरा सोपान मानादि-प्रमाण एव अण्डकादि-विन्यास-पुरस्सर-रेखा-कर्म है । अन्तिम सोपान वर्ण-विन्यास है, जो क्षय-वृद्धि-सिद्धान्त के अनुकूल कान्ति-छाया-दीप्ति आदि सब विन्यासों का कौशल माना गया है ।

इस प्रकार चित्र-कर्म मे चार प्रकार के ब्रुश या लेखनिया अनिवार्य बताई गई है :—

१. वर्तिका २. तूलिका
३. लेखनी ४. बिन्दु

टि० पहिली लेखनी अर्थात् वर्तिका जिसको हम आजकल की भाषा में (crayon) क्रेयोन के रूप में विभावित कर सकते हैं । उसका साक्षात्-सम्बन्ध भूमि-बन्धन (Background or Canvas) से है; पुनः तूलिका, लेखनी, बिन्दु आदि ये सब वर्ण-विन्यास में प्रयोग लाई जाती हैं ।

भूमि-बन्धन—

१. कुड्य-भूमि-बन्धन (Mural Background for wall-Paintings)
२. पट्ट-भूमि-बन्धन (Board Canvas for Portrait-Paintings)
३. पट-भूमि-बन्धन (Cloth Canvas)

चित्र-प्रमाण—यहां पर हम प्रमाण की केवल द्विविध तालिकायें प्रस्तुत करते हैं,क्योंकि मानोत्पत्ति और अण्डक-प्रमाण ही विशेष यहां पर उपादेय हैं। वैसे तो जहां तक प्रतिमा-मान का प्रश्न है, उनमें पंच-पुरुष-स्त्री-लक्षण तथा ताल-मान के साथ-साथ मारीचि के वैखानसागम की दिशा से और भी सूक्ष्म प्रतिमा-मान स्थापत्य में अनिवार्य बताए गए हैं—जैसे मान, प्रमाण, उन्मान, उपमान तथा लम्बमान। इन सब पर हम आगे के काण्ड (प्रतिमा-काण्ड) में प्रस्तुत करेंगे। यहां चित्र-काण्ड का क्षेत्र चित्राभास अर्थात् आलेख्य-चित्र से सम्बद्ध है; अतः इस काण्ड में अन्य मान-योजना का अवतारण अनावश्यक है।

मानोत्पत्ति-तालिका—

१. परमाणु	२. त्र्यसरेणु	३. बालाग्र
४. लिक्षा	५. यूका	६. अंगुल
७. मात्रा	८. कला	९. भाग
१०. वितस्ति	११. ताल	

टि० जहां तक मान-सूत्र-तालिका का प्रश्न है, वह प्रतिमा-काण्ड में देंगे। यह तालिका अध्ययन में भी दी जा चुकी है।

अण्डक-मान-तालिका—

टि० जहां तक प्रमाण का प्रश्न है, वह अध्ययन में द्रष्टव्य है। यहां केवल पदावली ही प्रस्तोत्य है :—

१. मनुष्याण्डक	२. वनिताण्डक	३. शिशुकाण्डक
४. राक्षसाण्डक	५. दिव्य-मानुषाण्डक	६. देवाण्डक
७. प्रमथाण्डक	८. यातुधानाण्डक	९. दानवाण्डक
१०. गन्धर्वाण्डक	११. नागाण्डक	१२. यक्षाण्डक
१३. विद्याधराण्डक		

रूप-तालिका :—

इसी स्तम्भ में रूप-तालिका भी अवतार्य है :—

देव—१. मुरज, कुम्भक, (तीसरा गलित);

दिव्य-मानुष—१.

असुर—१, चक्र, मुत तथा तीर्णक;

राक्षस—१. दुर्दर, शकट, कूर्म;

मानव—५. हंस, शश, रुचक, भद्र, मालव्य ;
स्त्री—५. बलाका, पौरुषी, वृत्ता, दण्डा, (पांचवा गलित) ;
वामन—३. पिंड, स्थान, पद्मक ;
प्रमथ—३. कूष्माण्डक, कर्वट, तिर्यक् ;
गज—(अ) जन्माश्रय ४. भद्र, मन्द, मग, मिश्र ;
(ब) निवासाश्रय ३. पर्वताश्रय ऊषराश्रय नद्याश्रय
अश्व—२. पारस, उत्तर
सिंह—४. शिखराश्रय, बिलाश्रय, गुल्माश्रय, तृणाश्रय
व्याल—१६. हरिण अजा गृध्रक

हरिण	अजा	गृध्रक
गज	शुक	क्रोड
कुक्कुट	अश्व	सिंह
महिष	शार्दूल	श्वान
मर्कट	वृक	खर

लेप्य-कर्म (कूर्चकादि)

टि०—जहां तक लेप्य के निर्माण की बात है, उसमें कोई विशेष पदावली नहीं है, परन्तु लेप्यकर्मोचित जिन लेप्य-कूर्चकों की समरांगण-सूत्रधार ने विधा बताई है, वह अवतरणीय है। अतः यह तालिका जैसी अध्ययन में दी गई हैं, वैसी ही बहुत उपयोगी समझकर यहां भी उद्धृत की जाती है। समरांगण-सूत्रधार ने इस लेप्यकर्मोचित लेखनी के लिए "विलेखा" की संज्ञा दी है और विलेखा ही ब्रुश है जिसको हम कूर्चक के नाम से पुकारते आए हैं। इन सबकी संज्ञाएं और आकार इस तालिका में विनिबद्ध है :—

संज्ञा	आकृति
१. कूर्चक	वटांकुराकार
२. हस्त-कूर्चक	अश्वत्थांकुराकार
३. भास-कूर्चक	प्लक्ष-सूची-निभ
४. चल्ल-कूर्चक	उदुम्बराकार

टि०—पांचवीं विधा 'वर्तनी' प्राप्त होती है जिसका लक्षण और विवरण भ्रष्ट एवं गलित है।

चित्र-वर्ण-विन्यास—यद्यपि यह स्तम्भ बड़ा ही प्रशस्त है, तथापि इसको भी हम यहां पर पदानुरूप ही विश्लेषित करेंगे।

वर्णकर्मोचित लेखनी :—

लेखिनी अथवा तूलिका—त्रिविधा

१.	स्थूला	लेपन	के लिये
२.	मध्या	अंकन	,,
३.	सूक्ष्मा	रेखन—(सूक्ष्मा-लेखा)	,,

वर्ण-भेद—मूलरंग अर्थात् शुद्ध वर्ण तथा मिश्र वर्ण अर्थात् अन्तरित रंग।

मूल-रंग—

(वि०ध० तथा भ०ना०शा०)	अभि० चि०	शि० र०
१. रक्त	शुभ्र	शुक्ल
२. शुभ्र	रक्त	रक्त
३. कृष्ण	हरित तथा	पीत
४. हरित	कृष्ण	कज्जल
५. पीत		नील
६. नील		

टि०—जहा तक अन्तरित वर्णों का प्रश्न है, वे नाना-विध हैं।

वर्ण-द्रव्य :—

सुधा	हिंगुल
सिन्दूर	नील
	हरिताल आदि आदि

वर्ण-विन्यास—में स्वर्ण-प्रयोग—

द्विविध :—

१. पत्र-विन्यास

२. रस-क्रिया

वर्तना—यह वर्ण-वर्तना क्षय-वृद्धि-सिद्धान्त पर आश्रित है। यह वर्तना केवल छाया-कान्ति का ही मौलिमालायमान कौशल है, तथापि प्रमाण-प्रतिपालन भी वर्तना के ही परम कौशल हैं।

वि० ध० के अनुसार वर्तना त्रिविध है :—

१. पत्रजा (cross-lines)

२. ऐरिका (stumping)

३. बिन्दुजा (dots)

आलेख्य-रूढ़ियाँ—जहां तक प्रतीकात्मक रूढ़ियों का प्रश्न है, वहां पर विषयक पदावली प्राप्त नहीं होती है। हां वैषयिक पदावली तो है। इसका श्रेय वि०ध० को है। अर्थात् कौन से पुरुष—कौन से पदार्थ; कौन सी वस्तुएं; कौन सा वातावरण—किन-किन प्रतीकात्मक रूढ़ियों के द्वारा चित्र्य हैं, जिससे चित्र अपने आप चित्र्य का पूर्ण आभास प्रदान कर सके। अतः उपर्युक्त काण्ड विषयानुरूप हम इसकी संगति-प्रदर्शन-पुरस्सर वैषयिक तालिका उपस्थित करते हैं :—

ऋषि	देव	गन्धर्व
ब्राह्मण	अमात्य	होरा (ज्योतिषी)
राज-पुरोहित	दैत्य	दानव
गन्धर्व	विद्याधर	किन्नर
राक्षस	यक्ष	नाग
प्रमथ	गण	वेश्या
कुल-स्त्री	विधवा	कंचुकी
वैश्य	शूद्र	सेनापति
योद्धा	पदाति	धनुर्धर
अश्व	हस्तिपक	बन्दी
मागध	आह्वानक	दण्डधारी
प्रतीहार	वणिक	गायक
नर्तक	वादक (अ)	पौरजानपद
कर्मकर	पहलवान	वृषभ
सिंह	सरिताएं	पर्वत
पृथ्वी	समुद्र	निर्दिवा
शंख	आकाश	दिवा
वन	जल	नगर
ग्राम	दुर्ग	आपण-भूमि
आपान-भूमि	जुआरी	युद्ध-क्षेत्र
श्मशान,	मार्ग	निशा
उषा	दिवस	संध्या
अन्धेरा	चांदनी	सूर्य

बसन्त	ग्रीष्म	वर्षा
शरद्	हेमन्त	शिशिर

चित्र-रस एवं रस-दृष्टियां—

जहां तक चित्र-कला, काव्य-कला, नाट्य-कला, नृत्य-कला का जो पारस्परिक सम्बन्ध है, वह पदानुरूप विवेच्य नहीं; अतः वह अनुवाद में द्रष्टव्य है। यहां पर केवल रसों और रस-दृष्टियों की तालिका प्रस्तुत करते हैं :—

एकादश चित्र-रस

शृंगार	हास्य
करुण	रौद्र
प्रेमा	गलित
वीर	भयानक
अद्भुत	बीभत्स
	शान्त

अष्टादश रस-दृष्टियां—

ललिता	योगिनी
हृष्टा	दीना
विकसिता	दृष्टा
विकृता	विह्वला
भृकुटी	शंकिता
विभ्रमा	कुंचिता
संकुचिता	जिह्मा
(गलित)	मध्यस्था
ऊर्ध्वगता	शान्ता

चित्र-शैलियां—चित्रों की शैलियों पर अपराजित-पृच्छा को छोड़कर अन्य किसी शिल्प-शास्त्रीय ग्रन्थ में यह विवरण अप्राप्य है। चित्रों की चित्र-रचना में जो पत्र और कंटक आगे चलकर प्राकृतिक वातावरण की प्रोज्ज्वलता के लिए अनिवार्य माने गए हैं, उन्हीं पर जो नई शैलियों विकसित हुईं, वे इन्हीं पत्रों और कंटकों के आधार पर अनुमेय हैं। अपराजित-पृच्छा में चित्र-शैलियों की षड्विधा दी गई है, जो निम्न तालिका प्रस्तुत करती है :—

(अ) पत्रानुरूप षड्-विध :—

नागर	वेसर
द्राविड	कालिंग
व्यन्तर	यामुन

(ब) कंटकानुरूप अष्ट-विध :—

कलि	व्यावर्त
कलिक	व्यावृत्त
व्यामिश्र	सुभंग
चित्र-कौशल	भंगचित्रक

चित्र-कार—

१. चित्र-लेखा—सर्व-प्राचीन चित्रकार है—देखिए वि०ध०

२. नारायण—देखिए वि०ध० ;

३. नग्नजित्—देखिए वि०ध० ;

४. सोमेश्वरदेव दे० अभि० चि० ।

जहां तक अन्य चित्रकारों की बात है वह विशेष प्रस्तोत्य नहीं।

चित्र-निदर्शन—चित्रों के निदर्शन हमारे देश में संख्यातीत हैं । हम केवल क्षेत्रों और पीठों पर ही थोड़ा-सा पदानुरूप प्रस्तुत कर सकते हैं :—

अ—क्षेत्र उत्तरीय, दक्षिणीय, मध्यदेशीय, पूर्वीय (बंगाल) पश्चिमीय (पंजाब तथा राजस्थान) ।

ब—पीठ अजन्ता, सिगरिया, सित्तलवसल, सुरगुजा ।

प्रतिमा-काण्ड

१. प्रतिमा-कला की पृष्ठ-भूमि—देव-पूजा
२. प्रतिमा-स्थापत्य पर शास्त्रीय ग्रन्थ
३. प्रतिमा-प्रकार
४. प्रतिमा-निवेश एवं प्रतिमा-मान तथा प्रतिमा-दोष-गुण
५. प्रतिमा-द्रव्य
६. प्रतिमा-रूप-संयोग एवं प्रतिमा-मुद्रा
७. प्रतिमा-वर्ग

(अ) ब्राह्मण-प्रतिमा

१. ब्राह्म एवं त्रिमूर्ति   २. वैष्णव
३. शैव   ४. शाक्त
५. गाणपत्य   ६. सौर
७. यक्ष-विधाधर-वसु-मरुद्‌गण-पितृगण-मुनिगण-ऋषिगण-...

(ब) बौद्ध-प्रतिमा

१. पृष्ठ-भूमि—ऐतिहासिक बौद्ध-धर्म में विकसित सम्प्रदा...
२. साधारण-बुद्ध-प्रतिमा
३. विशिष्ट प्रतिमाएं—वज्रयानी प्रतिमायें—चतुर्दश वि...

(स) जैन-प्रतिमा

१. पृष्ठ-भूमि-जैन—सम्प्रदाय
२. प्रमुख देव एवं देवियां
३. जैन-पीठ
४. तीर्थङ्कर
५. चौमुखरव
६. यक्ष एवं यक्षिणियां
७. श्रुत-देवियां—विद्या-देवियां
८. अन्य प्रतिमायें—योगिनियां
९. दिग्पालादि ।

प्रतिमा-कला की पृष्ठ-भूमि—विस्तृत विवरणों के लिए दे० मेरा 'प्रतिमा-विज्ञान' विशेषकर दशाध्यायी—पूर्व-पीठिका। यहां पर केवल इतना ही सूच्य है कि प्रतिमा-स्थापत्य का जन्म, विकास एवं प्रोल्लास नाना भक्ति-सम्प्रदायों—जैसे शैव, वैष्णव, स्मार्त, (पञ्चायतन-परम्परा), शाक्त (महालक्ष्मी महाकाली, महासरस्वती—इन अधिष्ठातृ देवियों के आधार पर), गाणपत्य (कार्तिकेय एवं गणेश की पूजा पर), सौर, (सूर्य एवं नवग्रहों के आधार पर), एवं पुनः ब्राह्मणेतर धार्मिक सम्प्रदायों जैसे बौद्ध एवं जैन इन व्यापक एवं प्रवृद्ध अवान्तर भक्ति-सम्प्रदायों ने भी प्रतिमा-कला को महान् प्रकर्ष प्रदान किया। कितने शिव-पीठ, कितने शक्ति-पीठ, कितने विष्णु-पीठ तथा मन्दिर, प्रासाद, विमान, आयतन आदि निर्मित हुए, कितने तीर्थ स्थापित हुए, कितने आश्रम उदित हुए, कितनी पुण्य-स्थलियां पनपी (दे० त्रि-स्थली), कितनी पवित्र नगरियां, कितने पावन धाम तथा मठ आदि आदि पनपे? इन सबमें मुख्य देवों के अतिरिक्त नाना परिवार-देवों की स्थापना पुनः सम्प्रदायानुरूप, दर्शनानुरूप, रूप-प्रतिरूप-लाञ्छनादि-पुरस्सर अगणित प्रतिमायें प्रकल्पित हुईं। अतः यहां पर इस पृष्ठ-भूमि की विशेष समीक्षा नहीं करते वह तो वहीं मेरे इस उपर्युक्त ग्रंथ—प्रतिमा-विज्ञान—में परिशीलनीय है। यहां पर केवल इस पृष्ठ-भूमि को प्रतिमा-विज्ञान की पूर्व-पीठिकानुरूप यहां केवल यह सब तालिका-बद्ध करना ही विशेष संगत एवं समीचीन है। एक विशेष सूच्य यह है कि यह पृष्ठ-भूमि ब्राह्मण-प्रतिमा-स्थापत्य की पृष्ठ-भूमि सर्वसाधारणी समझें।

पूजा-परम्परा—

(अ) देव-यज्ञ (इष्टि)

(ब) देव-पूजा (पूर्त)

पूजा-परम्परा के प्राचीन प्रतीक—

अ—वृक्ष-पूजा

ब—नदी-पूजा

स—पर्वत-पूजा

य—धेनु-पूजा (पशु-पूजा)

र—पक्षि-पूजा

ल—यन्त्र-पूजा

पूजा-परम्परा के प्रामाण्य—

(अ) साहित्यिक— ऋग्वेद—दे० मूरदेव, शिश्नदेव आदि; यजुर्वेद, ब्राह्मण तथा उपनिषदादि; सूत्र-साहित्य; स्मृति-साहित्य; प्राचीन व्याकरण-साहित्य–पाणिनि, पतंजलि; अर्थशास्त्र; रामायण एवं महाभारत।

(ब) पुरातत्वीय :—

(i) मोहनजोदाड़ो—पशुपति शिव, देवी शाकम्भरी आदि—नाना देव एव देवियां;

(ii) शिला-लेख—घोषाण्डी, बेसनगर, मोरावेल;

(iii) सिक्के—सगजा एवं अगजा लक्ष्मी, शिव, वासुदेव, दुर्गा, सूर्य, स्कन्द कार्तिकेय, इन्द्र तथा अग्नि, नाग-नागिनियां, यक्ष एव यक्षिणियां—ये सब बसरा, भीटा, राजघाट आदि के अन्वेषणों में प्राप्य हैं।

अर्चा अर्च्य एवं अर्चक—वैष्णव धर्म—

(अ) उपोद्घात—अर्चा के विभिन्न सोपानो में भक्ति का उदय,

(ब) पंचायतन-परम्परा,

(स) वैष्णव-धर्म :—

वासुदेव-कृष्ण

विष्णु-अवतार-दशावतार

वैदिक विष्णु (विष्णु वासुदेव)

नारायण-वासुदेव।

वैष्णवाचार्य—दक्षिणी :—

अ	ब
आलवार	आचार्य
सरोयोगिनादि १२	रामानुज, माधव आदि

वैष्णवाचार्य—उत्तरी :—

निम्बार्क	दादू
रामानन्द	तुलसीदास

कबीर	चैतन्य
अन्य रामानन्दी	वल्लभ

राधोपासना—

मराठा देश के वैष्णवाचार्य —नामदेव तथा तुकाराम।

अर्चा अर्च्य एवं अर्चक —शैव-धर्म—

द्वादश ज्योतिर्लिंगादि,

रुद्र-शिव की वैदिक पृष्ठ-भूमि—दे० यजुर्वेद की रुद्राध्यायी,

रुद्र-शिव की उत्तर-वैदिक-कालीन पृष्ठ-भूमि—दे० उपनिषद्,

लिंगोपासना,

शैव-सम्प्रदायों का आविर्भाव,

तामिली शैव, शैवाचार्य, शैव दीक्षा,

पाशुपत-सम्प्रदाय,

कापालि एव कालमुख,

लिंगायत (वीरशैव),

काश्मीर का त्रिक-प्रत्यभिज्ञा-सम्प्रदाय एवं दर्शन,

शैव दर्शन की आठ शाखाएं :—

१. पाशुपत-द्वैतवाद;
२. सिद्धान्तशैव-द्वैतवाद,
३. नकुलीश-पाशुपात-द्वैताद्वैतवाद;
४. विशिष्टाद्वैतवाद;
५. वीर-शैवों का विशेषाद्वैतवाद;
६. नन्दिकेश्वर का शैव-दर्शन;
७. रसेश्वर-शैव-दर्शन;
८. काश्मीर का अद्वैत-शैव-दर्शन।

अर्चा अर्च्य एक अर्चक—शाक्त, गाणपत्य एवं सौर धर्म—

शाक्त धर्म एवं सम्प्रदाय—

तन्त्र, आगम, शैव-सम्प्रदाय, शाक्त-तन्त्र,

शाक्त तन्त्र, तान्त्रिक भाव तथा आचार—कौल, कौल-सम्प्रदाय, कुलाचार, समयाचार, शाक्त-तन्त्र की व्यापकता, शाक्त-तन्त्र की वैदिक पृष्ठ-भूमि—शाक्त-तन्त्रों की परम्परा, शाक्तों का अर्च्य, शाक्तों की देवी के उदय का ऐतिहासिक विहंगावलोकन—भगवती दुर्गा के उदय की पांच परम्परायें, शाक्तों की देवी विराट-स्वरूपा-महालक्ष्मी की तीनों शक्तियों से आविर्भूत देव एवं देवियां, देवी-पूजा; **गाणपत्य-सम्प्रदाय**—ऐतिहासिक समीक्षा—गणपति, विनायक, विघ्नेश्वर, गणेश आदि—सम्प्रदाय :—

महागणपति-पूजक-सम्प्रदाय	नवनीत-गणपति-पूजक-सम्प्रदाय
हरिद्रा-गणपति ,, ,,	स्वर्ण-गणपति ,, ,,
उच्छिष्टगणपति ,, ,,	सन्तान-गणपति ,, ,,

सौर-धर्म

अ देशी ६ श्रेणियां दे० प्र०वि० पृष्ठ १२६

ब विदेशी दे० प्र०वि०

प्रतिमा स्थापत्य पर शास्त्रीय ग्रन्थ—

पुराण—मत्स्य, अग्नि, विष्णु;

आगम—कामिक, कर्ण, सुप्रभेद, वैखानस, अंशुमद्भेद आदि;

तन्त्र—हयशीर्ष और नाना तन्त्र दे० (Vastusastra Vol. II)

दे० मेरी कृति—वास्तु-शास्त्र वोल्यूम सेकेन्ड

शिल्प-प्रमुख-ग्रन्थ :—

दक्षिणी	उत्तरी
मयमत	विश्वकर्म-प्रकाश
मानसार	विश्वकर्म-वास्तु-शास्त्र
काश्यपीय	समरांगण-सूत्रधार
अगस्त्य-सकलाधिकार	अपराजित-पृच्छा
शिल्प-रत्न	रूप-मण्डन

प्रतिमा-प्रकार

टि०—प्रतिमा-प्रकार द्रव्यानुरूप तो शास्त्रीय दृष्टि से संयत एवं वैज्ञानिक

हैं; परन्तु स्थापत्यानुरूप अथवा निदर्शनानुरूप जो आधुनिक विद्वानों ने अपने-अपने ग्रन्थों में प्रतिमाओं की विधा पर कुछ प्रकाश डाला है, वह दोष-युक्त है—कहीं अतिव्याप्ति-दोष, कहीं अव्याप्ति-दोष। अस्तु—यह सब समीक्षा हमारे प्रतिमा-विज्ञान में द्रष्टव्य है। यहां पर हम पाठकों के सम्मुख नाना आकृतों के अनुसार पदावली-पुरस्सर तालिकायें प्रस्तुत करते हैं :—

(अ) केन्द्रानुरूपी :—

१. गान्धार-प्रतिमायें	२. मगध-प्रतिमायें
३. नैपाली-प्रतिमाये	४. तिब्बती (महाचीनी) प्रतिमायें
५. द्राविडी-प्रतिमायें	६. मथुरा की प्रतिमायें

(ब) धर्मानुरूपी :—

१. वैदिक २. पौराणिक ३. तान्त्रिक

धर्म-सम्प्रदायानुरूपी—

१. ब्राह्मण-प्रतिमायें	अ पौराणिक एवं	ब तान्त्रिक
२. बौद्ध-प्रतिमायें	अ पौराणिक एवं	ब तान्त्रिक
३. जैन-प्रतिमायें	अ पौराणिक एवं	ब तान्त्रिक

(स) १. चल तथा अचल

२. पूर्ण तथा अपूर्ण

३. शान्त तथा अशान्त
(सौम्य) (उग्र)

टि०—भृगु-वैखानसागम के अनुसार चला एवं अचला इन दोनों को निम्न तालिका में वर्गीकृत किया गया है—

चला-प्रतिमायें—

१. कौतुक-बेर—पूजार्थ;
२. उत्सव-बेर—उत्सवार्थ—पर्व-विशेष पर बाहर ले जाने के लिए;
३. बलि-बेर—दैनिक उपाचारात्मक पूजा में उपहारार्थ;
४. स्नपन-बेर—स्नानार्थ।

अचला प्रतिमायें—ध्रुव-बेर 'बेर' का अर्थ प्रतिमा है :—

१. स्थानक—खड़ी हुई;

२. आसन—बैठी हुई;

३. शयन—विश्राम करती हुई ।

टि०—ये अचला प्रतिमायें मूल-विग्रह अथवा "ध्रुव-बेर" की संज्ञा से संकीर्तित हैं। ये प्रासाद-गर्भ में स्थाप्य हैं, अतः सदैव यथास्थान स्थापित एवं प्रतिष्ठित रहती हैं।

टि०—२. इस वर्गीकरण का आधार देह-मुद्रा (posture) है।

टि०—३. इस वर्गीकरण की दूसरी विशेषता यह है कि केवल वैष्णव प्रतिमायें ही इन मुद्राओं में विभाजित की जा सकती हैं, अन्य देवों की नहीं। शयन-देह-मुद्रा विष्णु को छोड़कर अन्य किसी देव के लिए परिकल्प्य नहीं। अथच, वैष्णव-प्रतिमाओं के इस वर्गीकरण में निम्नलिखित उप-वर्ग भी आपतित होते हैं :—

१. योग २. भोग ३. वीर ४. अभिचार।

प्रथम प्रकार अर्थात् योग-मूर्तियों की उपासना आध्यात्मिक निःश्रेयस-प्राप्त्यर्थ; भोग मूर्तियों की उपासना ऐहिक-अभ्युदय-निष्पादनार्थ; वीर मूर्तियों की अर्चा राजन्यों-शूर-वीर-योद्धाओं के लिए प्रभु-शक्ति तथा सैन्य-शक्ति की उपलब्ध्यर्थ एवं आभिचारिक-मूर्तियों की उपासना आभिचारिक कृत्यों—जैसे शत्रु-मारण, प्रति-द्वन्द्वादि-पराजय-आदि के लिए विहित हैं। आभिचारिक-मूर्तियों के सम्बन्ध में शास्त्र का यह भी आदेश है कि इनकी प्रतिष्ठा नगर के अभ्यन्तर नहीं ठीक है। बाहर पर्वतों, अरण्यों तथा इसी प्रकार के निर्जन प्रदेशों पर इनकी स्थापना विहित है। इस प्रकार अचला प्रतिमाओं—ध्रुव-बेरों की निम्न द्वादश श्रेणियां संघटित होती हैं—

१. योग-स्थानक	५. योगासन	९. योग-शयन
२. भोग-स्थानक	६. भोगासन	१०. भोग-शयन
३. वीर-स्थानक	७. वीरासन	११. वीर-शयन
४. आभिचारिक-स्थानक	८. आभिचारिकासन	१२. आभिचारिक-शयन

पूर्णापूर्ण-प्रतिमायें—इस वर्ग के भी तीन अवान्तर भेद हैं अर्थात् प्रथम वे मूर्तियां, जिनकी आकृति के पूर्णावयवों की विरचना की गयी है; दूसरी जिनकी अर्ध-कल्पना ही अभीष्ट है; तीसरी जिनका आकार क्या है—इसकी व्यक्ति न हो—प्रतीक-मात्र। प्रथम को व्यक्त (manifest) कहते हैं—fully sculptured in the round); दूसरी को व्यक्ताव्यक्त (manifest and non-manifest) कहते हैं। इसके निदर्शन में मुख-लिंग-प्रतिमाओं एवं त्रिमूर्ति-प्रतिमाओं (दे॰ एलीफेन्टा की त्रिमूर्ति-प्रतिमा) का समावेश है। लिंग-मूर्तियां, बाण-लिंग, शालग्राम आदि तीरी कोटि अर्थात् अव्यक्त (प्रतीक-मात्र) प्रतिमाओं के निदर्शन हैं।

इसी वर्ग के सदृश प्रतिमाओं का एक दूसरा वर्ग भी द्रष्टव्य है :–

१. चित्र—वे प्रतिमाये जो साँगोपांग व्यक्त हैं;

२. चित्रार्ध—वे जो अर्ध-व्यक्त हैं ;

३. चित्राभास से तात्पर्य चित्रजा प्रतिमाओं painting से है।

शान्ताशान्त-प्रतिमायें :—

इन प्रतिमाओं का आधार भाव है। कुछ प्रतिमायें रौद्र अथवा उग्र चित्रित की जाती हैं और शेष शान्त अथवा सौम्य। शान्ति-पूर्ण उद्देश्यों के लिए शान्त-प्रतिमाओं की पूजा का विधान है; इसके विपरीत आभिचारिक, मारण, उच्चाटन आदि के लिए उग्र प्रतिमाओं की पूजा का विधान है। अशान्त (ऊग्र) मूर्तियों के चित्रण में उनके भयावह—तीक्ष्ण-नख, दीर्घ-दन्त, बहु-भुज, अस्त्र-शस्त्र-सुसज्जित, मुण्डमाला-विभूषित, रक्ताभ-स्फुलिंगोज्ज्वल नेत्र प्रदर्शित किये जाते हैं।

वैष्णव एवं शैव दोनों प्रकार की मूर्तियों के निम्न स्वरूप अशान्त प्रभेद के निदर्शन हैं –

वैष्णव—विश्व-रूप, नृसिंह, वटपत्र-शायी, परशुराम आदि।

शैव—कामारि, गजहा, त्रिपुरान्तक, यमारि आदि।

यह तो जैसी अभी तक प्राप्त सामग्री है, उसके अनुसार हमने पाठकों के ज्ञानार्थ ये सब तालिकायें प्रस्तुत की हैं, अब हमने अपने अध्ययन, गवेषण, अन्वेषण एवं अनुसन्धान से जो निष्कर्ष निकाला है, उसके अनुसार प्रतिमा-वर्गीकरण निम्न

स्तम्भों के अनुसार परिकल्प्य हैं—

१. धर्मानुरूप
२. देवानुरूप
३. द्रव्यानुरूप
४. शास्त्रानुरूप तथा
५. शैल्यनुरूप

१. धर्म—ब्राह्मण, बौद्ध, जैन

२. देव—ब्राह्म, वैष्णव, शैव, सौर तथा गाणपत्य;

टि०—अन्य देवों एवं देवियों तथा यक्षादि गणों की सभी प्रतिमायें इन्हीं में गतार्थ हैं क्योंकि वे सब परिवार हैं।

३. द्रव्य

१. मृण्मयी २. शिलामयी ३. दारुजा

४. धातुजा या पाकजा—काञ्चनी, राजती, ताम्री, रैतिका, लोहजा आदि;

५. रत्नोद्भवा ६. लेप्या

७. चित्रजा ८. मिश्रजा

४. शास्त्र

१. पौराणिक
२. आगमिक
३. तान्त्रिक
४. शिल्प-शास्त्रीय
५. मिश्रित

५. शैलियां

१. नागर
२. द्राविड
३. वेसर
४. लाट
५. वावाट
६. भूमिज
७. गान्धार
८. नेपाल
९. मथुरा
१०. तिब्बतती (महाचीनी)
११. द्वीपान्तर भारत

प्रतिमा-निवेश (Iconometry) तथा

प्रतिमा-गुण-दोष

टि०—चित्र अर्थात् प्रतिमा के मान पर पीछे चित्र-काण्ड में सामान्य

मानों एवं मण्डक-प्रमाणों पर कुछ संकेत कर ही चुके हैं — यहां पर पाषाणी प्रतिमा के अनुकूल जो मान शास्त्र में निर्धारित किये गये हैं उनकी तालिक यहां पर प्रस्तोत्य है .—

पंच-पुरुष-स्त्री-लक्षण

टि०—देव-प्रतिमा मानवानुरूप—महापुरुष, राजे-महाराजे;
देवी-प्रतिमा स्त्र्यनुरुप—कृशांगी, स्थूला बाल्या आदि ।

पंच-पुरुष-संज्ञा	प्रमाण	
	स० सू०	वृ० सं०
हंस	८८ अंगुल	९६ अंगुल
शश	९० अंगुल	९९ अंगुल
रूचक	९२ अंगुल	१०२ अंगुल
भद्र	९४ अंगुल	१०५ अंगुल
मालव्य	९६ अंगुल	१०८ अंगुल

पंच-स्त्री—	वृत्ता	पोरुषी	———
	बलाका	दण्डा	

टि०—इनके प्रमाणों पर संकेत नहीं । यहां इतना ही सूच्य है कि स्त्री-प्रमाण पुरुष से न्यून अर्थात् पुरुष के स्कन्ध से ऊपर इनका मान नहीं जाना चाहिए ।

समरांगण-सूत्रधार के अनुसार स्त्री-प्रतिमा का वक्ष २८ तथा कटि २४ अंगुलों में प्रमाण निर्दिष्ट किया गया है ।

प्रतिमा में मान दो प्रकार के हैं—एक अंगुल-मान, दूसरा ताल-मान । इनके भी उपवर्ग है—स्वाश्रय अर्थात् Absolute तथा सहायक अर्थात् Relative । प्रथम का आधार कतिपय प्राकृतिक पदार्थों Natural objects की लम्बाई है और दूसरा मेय प्रतिमा के अंग-विशेष अथवा अवयव-विशेष पर आधारित रहता है । प्रथम की तालिका परमाणु-रज-रोम आदि को हम पीछे चित्र-काण्ड में प्रस्तुत कर ही चुके हैं । इसका दूसरा वर्ग भवन-निवेश से सम्बन्धित है जैसे किष्कु, प्राजापत्य (दण्ड) आदि आदि, उनकी अवतारणों यहां आवश्यक नहीं । अब आइये सहायक-मान-पद्धति पर, उसमें मात्रांगुल एव

देहांगुल की परम्परा प्रचलित है ।

मात्रांगुल—प्रतिमा-कार स्थपति (तक्षक) अथवा प्रतिका-कारक यजमान की मध्यमा अंगुलि का मध्य पर्व है ।

देहांगुल – मेय प्रतिमा के सम्पूर्ण कलेवर को १२४, १२० अथवा ११६ सम भागों में विभाजन से प्राप्त होता है । प्रत्येक भाग को देहलब्धांगुल कहते हैं ।

देहांगुल-तालिका—

१	अंगुल	अवकाश मूर्ति, इन्दु, विश्वम्भरा, मोक्ष, तथा उक्त;
२	,,	कला, गोलक, अश्विनी युग्म, ब्राह्मण, विहग, अक्षि तथा पक्ष;
३	,,	ऋण, अग्नि, रुद्राक्ष, गुण, काल, शूल, राम, वर्ग तथा सन्ध्या;
४	,,	वेद, प्रतिष्ठा, जाति, वर्ण, कर्ण (करण), अब्जानन, युग, तुर्य तथा तुरीय;
५	,,	विषय, इन्द्रिय, भूत, इषु, सुप्रतिष्ठा तथा पृथ्वी;
६	,,	कर्म, अंग, रस, समय, गायत्री, कृत्तिका, कुमारानन, कौशिक तथा ऋतु;
७	,,	पाताल, मुनि, धातु, लोक, उष्णिक, रोहिणी, द्वीप, अंग, अम्बोनिधि;
८	,,	लोकपाल, नाग, उरग, वसु, अनुष्टुप तथा गण;
९	,,	बृहती, गृह, रन्ध्र, नन्द, सूत्र;
१०	,,	दिक्, प्रादुर्भावा, नाडि तथा पंक्ति;
११	,,	रुद्र तथा त्रिष्टुप;
१२	,,	वितस्ति, मुख, ताल, यम, अर्क; राशि तथा जगती;
१३	,,	अतिजगती;
१४	,,	मनु तथा शक्वरी;
१५	,,	अतिशक्वरी तथा तिथि;
१६	,,	क्रिया, अष्टि, इन्दु, कला;
१७	,,	अत्यष्टि;

१८	,,	स्मृति तथा धृति;
१९	,,	अतिधृति;
२०	,,	कृति;
२१	,,	प्रकृति;
२२	,,	आकृति;
२३	,,	विकृति;
२४	,,	संस्कृति;
२५	,,	अतिकृति;
२६	,,	उत्कृति;
२७	,,	नक्षत्र ।

मान-तालिका—षड्वर्गीय—

१. मान से तात्पर्य प्रतिमा-कलेवर की लम्बाई (Length)

२ प्रमाण से तात्पर्य प्रतिमा-कलेवर की चौड़ाई (Breadth)

३. उन्मान से तात्पर्य प्रतिमा-कलेवर की मोटाई (Thickness)

४. परिमाण से तात्पर्य प्रतिमा-कलेवर का परीणाह (Girth)

५. उपमान से तात्पर्य प्रतिमा-कलेवर के दो अवयवों जैसे पैरों के अन्तरावकाश (Interspaces)

६. लम्बमान से तात्पर्य प्रतिमा-कलेवर की प्रलम्ब रेखाओं (Plumb Lines) से है ।

ताल-मान—आगमिक:—

ताल	देव
उत्तम दशताल	ब्रह्मा, विष्णु, शिव की मूर्तियां;
अधम दशताल	श्री देवी, भू-देवी, उमा, सरस्वती, दुर्गा, सप्तमातृका, उषा
मध्यम दशताल	इन्द्रादि-लोकपाल, चन्द्र-सूर्य, द्वादश-आदित्य, एकादश-रुद्र, अस्टवसु-गण, अश्विनी, भृगु तथा मार्कंडेय, गरुड़, शेष, दुर्गा, गुह (सुब्राह्मण्य) सप्तर्षि, गुरु (बृहस्पति), आर्य, चण्डेश तथा क्षेत्र-पाल;
नवार्ध ताल	कुबेर तथा नव-ग्रह आदि;
उत्तम नवताल	दैत्य, यक्षेश, उरगेश, सिद्ध, गन्धर्व, चारण, विद्येश तथा शिव की मूर्तियां;
सप्तङ्गुल	पूत महापुरुष (देवत्व-मनुज);

नवताल	राक्षस, असुर, यक्ष, अप्सरायें, अस्त्र-मूर्तियां, और मरूद्-गण;
अष्टताल	मानव;
सप्तताल	वेताल, प्रेत;
षट्ताल	प्रेत;
पञ्चताल	कुब्ज तथा विघ्नेश्वर;
चतुस्ताल	वामन और बच्चे;
त्रिताल	भूत और किन्नर;
द्विताल	कूष्माण्ड;
एकताल	कवन्ध।

टि०—ताल-मान में प्रयुक्त विभिन्न सूत्रों का संकेत भी आवश्यक है, जो हमने मानसोल्लास की दिशा में अपने "अध्ययन" खण्ड में प्रस्तुत की हैं वह वहीं दृष्टव्य हैं; पुनरावृत्ति ठीक नहीं।

अस्तु, इस स्तम्भ में यहां समरांगण की प्रतिमा-मान-पद्धति की तालिका पदावली-क्रम से (Terminologically) अवश्य अवतार्य हैं:—

अंग	उपांग-प्रत्यंग	प्रमाण
(i) श्रवण	नेत्र-श्रवण-मध्य	५ अंगु०
	नेत्र और श्रवण—सम	उत्सेध से द्विगुणायत
	कर्ण-पिप्पली	१ अं० ४ य०

पिप्पली और आचाल के बीच का लकार आया० ½ अं०, विस्तार १अं०, मध्य की गहराई ४ यव

पिप्पली के मूल पर श्रोत्र-छिद्र	४ य०
स्तूतिका	½ अं० आया०, ½ अं० वि०
पीयूषी (लकारावर्त-मध्या)	२ अं० आया०, ½ अं० वि०
आवर्त (कर्ण-बाह्य-रेखा)	६ अं० (वक्र और वृत्तायत)
मूलांश (श्रोत्र-मूल-अवकाश)	१।२ अं० परिणाह (Girth)
,, ,, मध्यावकाश	२ य० परिणाह ,,
,, ,, तदग्रे	१ य० परिणाह ,,
उद्घात (लकारावर्तमध्य ?) (पीयूषी के अधोभाग पर)	३ य० ,, ,,

कर्ण का ऊपरी विस्तार	१ गोलक २ य०
,, ,, मध्य ,,	नाल का दुगना
,, ,, मूल ,,	६ मात्रा
पूरा का पूरा	२ गोल का परिणाह
नाल (पश्चिम)	१ अं० का परिणाह
नाल (पूर्व)	½ अं० का परि०
२ कोमल नाल	१ कला का परि०
(ii) चिबुक	२ अंगुल लम्बा
अधरोष्ठ	१ अं० लम्बा
उत्तरोष्ठ	१।२ अंगुल लम्बा
भाजी	१।२ अंगुल (ऊंचाई)
(iii) नासिका—	४ अंगुल लम्बाई
२ नासिका-पुट-प्रान्त	२ अं० लम्बाई
२ नासा-पुट	ओष्ठ के प्रमाण का चौथा
नासा-पुट-प्रान्त	करवीरसम ?
(iv) ललाट	८ अंगुल विस्तृत ४ अं० आयत

टि०—१. इस प्रकार चिबुक से केशान्त मान २२ अंगुल होता है।

टि०—२. आगे का पाठ भ्रष्ठ होने से १८ अंगुल किस का प्रमाण है—पता नहीं। ग्रीवा का परीणाह २४ अंगुल प्रतिपादित है। जहां तक वक्ष एवं नाभि के प्रमाण का प्रश्न है, वह ग्रीवा-प्रमाण से अनुगत है। इसी प्रकार मेढ़ का मान नाभि के मान के दो भागों से परिकल्पित है और उरू तथा जंघाओं का मान समान माना गया है। दोनों जानुओं का मान ४ अंगुल बताया गय है।

—स० सू० ७६. २७-२९

(v) पाद	१४ अं० लम्बे, ६ अं० चौड़े और ४ अं० ऊंचे
पादांगुष्ठ	(५ अं० परीणाह, ३ अं० लम्बे) और १ अं० ३ य० ऊंचे)
पाद-प्रदेशिनी	५ अं० परी०, ३ अं० आयत
पाद-मध्यमांगुलि	—

	पाद-अनामिका	मध्यमा के प्रमाण में १।२ कम
	पाद-कनिष्ठा	अनामिका के प्रमाण में १।२ क।
	अंगुष्ठ-नख	३।४ अंगुल
	अंगुलि-नख	३।५ अं०
(vi)	जंघा-मध्य-परीणाह	१८ अंगुल
(vii)	जानु-मध्य-परीणाह	२१ अंगुल
	जानुकपाल	जानु का १।७ परीणाह
(viii)	ऊरु-मध्य-परीणाह	३२ अंगुल
(ix)	वृषण (scrotums)	
	मेढ्र (वृषण-संस्थित)	६ अंगुल-परीणाह
	कोश	४ अंगुल
(x)	कटि	१८ अंगुल
(xi)	नाभि-मध्य परीणाह	४६ अंगुल
(xii)	२ स्तनों का अन्तर	१२ अंगुल
(xiii)	२ कक्ष-प्रान्त	६ अंगुल लम्बे
(xiv)	पृष्ठ-विस्तार	२४ अंगुल
	पृष्ठ-परीणाह	वक्ष-सम
(xv)	ग्रीवा	६ अंगुल
(xvi)	भुजायाम	४६ अंगुल
	दोनों का पर्वोपरितन (wrist)	१८ अंगुल
	दूसरा पर्व	१६ अंगुल
	दोनों बाहुओं का मध्य-परीणाह	१८ अंगुल
	दोनों प्रबाहुओं का मध्य परीणाह	१२ अंगुल
	(अर्थात् चतुर्भुजी प्रतिमायें)	
	भुज-तल (सागुलि)	१२ अंगुल
	भुज-तल (निरगुलि)	७ अंगुल
	मध्यमांगलि	५ अंगुल
	प्रदेशिनी और अनामिका	दोंनी दराबर (परन्तु मध्यमा । एक पर्व-हीन

कनिष्ठिका	प्रदेशिनी से एक पर्व-हीन
हस्त-नख (अंगुलि)	सब पर्व के आधे
उनका परीणाह	?
हस्ताग्र-गुष्ठ-लम्बाई	४ अंगुल
हस्त-परीणाह	५ अंगुल
अंगुष्ठ-नख	?

प्रतिमा-गुण-दोष—

टि०—ये गुण-दोष मान-पालन अथवा मान-अपालन पर ही आधारित है। अतएव यह तालिका इसी स्तम्भानुकूल हैं :

प्रतिमा-दोष

सं०	दोष	फल
१.	अश्लिष्ट-संधि	मरण
२.	विभ्रान्ता	स्थान-विभ्रम
३.	वक्र	कलह
४.	अवनता	वयसः क्षय
५.	अस्थिता	अर्थक्षय
६.	उन्नता	हृद्रोग
७.	काकजंघा	देशान्तर-भगन
८.	प्रत्यंगहीना	अनपत्यता
९.	विकटाकारा	दारुण भय
१०.	मध्य-ग्रन्थि-नता	अनर्थका
११.	उद्बद्ध-पिण्डिका	दुःख
१२.	अधोमुखी	शिरोरोग
१३.	कुक्षिण्ठा ?	दुर्भिक्ष
१४.	कुब्जा	रोग
१५.	पार्श्व-हीना	राज्याशुभ
१६.	आसन-हीना	बन्धन और स्थान-च्युति
१७.	आयस-पिण्डिता	अनर्थदा

१८.	आलय-हीना	बन्धनन और स्थान-च्युति
१९.	नाना-काष्ठ समायुक्ता	अनर्थदा
२०.	—	—

टि०—इन दोषों का अभाव ही गुण हैं तथापि निम्न तालिका द्रष्टव्य हैं।

प्रतिमा-गुण

१.	सुश्लिष्टसन्धि	८.	शुभा
२.	ताम्र-लोह-सुवर्ण-रजत-बद्धा	९.	सुविभक्ता
३.	प्रमाण-सुविभक्ता	१०.	यथोत्सेधा
४.	अक्षता	११.	प्रसन्न-वदना
५.	अपदिग्धा	१२.	निगूढ़-सन्धि-करणा
६.	अप्रत्यंग-हीना	१३.	समायती
७.	अविवर्जिता	१४.	ऋजु-स्थिता

प्रतिमा-द्रव्य (Iconeplastic art)

टि०—इस स्तम्भ पर हमने अपने तीनों ग्रन्थों—दे० प्रतिमा-विज्ञान ; Vastusastra Vol. II—Hindu Canons of Iconography and Painting and Royal Arts—Yantras and Citras—में इस विषय पर विस्तृत समीक्षा की है और अन्त में केवल द्रव्यों की सप्तधा विधा पर पहुंचे है।

द्रव्य

सामान्य तालिका—

१. मृन्मयी
२. काष्ठमयी
३. पाषाणमयी
४. धातुजा (धातूत्था अर्थात् अष्ट-लोह-मयी)
५. रत्नजा
६. आलेख्य—चित्रजा
७. मिश्रा

अब हम विभिन्न ग्रन्थों की तालिका प्रस्तुत करते हैं।

समरांगणीय प्रतिमा-द्रव्य—७ पुराणीय (भविष्य) प्र० द्र० ७

सुवर्ण	कांचनी
रजत	राजती
ताम्र	ताम्री
पाषाण	पार्थिवी
लेप्य (मृत्तिका)	वार्क्षी
आलेख्य (चित्र)	आलेख्यका

शुक्रनीति-सारीय प्र० द्र०

शुक्रनीति-सार का निम्न प्रवचन सप्तधा से हमें अष्टधा की ओर ले जाता है तथा द्रव्योत्तर प्राशस्त्य प्रतिपादित करता है :—

प्रतिमा सैकती पैष्टी लेख्या लेप्या च मृण्मयी ।
वार्क्षी पाषाणधातूत्था स्थिरा ज्ञेया यथोत्तरा ।।

अब आइये गोपालभट्ट-विरचित हरिभक्ति-विलास की ओर, जहां प्रतिमा को द्रव्यानुषंग से पहले चतुर्धा कहा है—पुनः सप्तधा :—

हरि० वि० चतुर्धा द्रव्य

चित्रजा	पाकजा
लेप्यजा	शस्त्रोत्कीर्णा

हरि० वि० सप्तधा द्रव्य

१. मृण्मयी	४. रत्नजा
२. दारु-घटिता	५. शैलजा
३. लोहजा	६. गन्धजा
	७. कौसुमी

आगमिक द्रव्य :— **रत्नजा प्रतिमा**

१. स्फटिक	४. वैदूर्य
२. पद्मराग	५. विद्रुम
३. वज्र	६. पुष्प

टि० आगमों में इष्टिका (ईंट) तथा कडिशर्करा एवं हस्तिदन्त भी द्रव्य उपश्लोकित हैं ।

अब आइये अन्त में अपराजित-पृच्छा की द्रव्य-तालिका की ओरः—

आपराजित-प्रतिमा-द्रव्य

	संज्ञा	पूजक	फल
१.	वज्रमयी प्रतिमा	इन्द्र	सुरराजत्व
२.	स्वर्णमयी प्रतिमा	कुबेर	धनदत्व
३.	रूप्यमयी प्रतिमा	विश्वेदेवा	विश्वेदेवात्व
४.	पित्तलमयी प्रतिमा	मरुद्‌गण	पवनत्व
५.	कांस्यमयी प्रतिमा	अष्टवसुगण	वसुत्व
६.	शीशकोद्भवा	पिशाच	मोक्ष
७.	सूर्यकान्तमयी	आदित्य	सूर्यत्व
८.	चन्द्रकान्तमयी	चन्द्र	नक्षत्रराजत्व
९.	प्रवालकमयी	मंगल	—
१०.	इन्द्रनीलमयी	बुद्ध	—
११.	पुष्परागमयी	बृहस्पति	—
१२.	शंखमयी	शुक्र	—
१३.	कृष्णनीलमयी	शनि	—
१४.	वैदूर्यमयी	केतु	—
१५.	गोमेधीय	राहु	—
१६.	शुद्धस्फटकमयी	अर्हत	—
१७.	हेमवती (शिलामयी)	ब्रह्मा	—
१८.	हेमकूटजा (महालिंग)	विष्णु	—
१९.	अष्टलोहमयी	सर्वदेवियां	—
२०.	ध्यानजा दिव्यलिंग	योगिनियां	—
२१.	रत्नजा	राजे-महाराजे	—

अष्टधा शैलजा प्रतिमा

१.	श्वेता	ब्राह्मणोचिता
२.	पद्मवर्णा	राजोचिता—क्षत्रियोचिता
३.	– [illegible]भा	वैश्योचिता

४.	मुद्गाभा	शूद्रोचिता
५.	पाण्डुरा	स्वास्थ्यकारका
६.	माक्षिकनिभा	विजयकारका
७.	कपोताभा	धनैश्वर्य-विधायिका
८.	भृंगाभा	सन्तति-दायिनी

पार्थिवा

पक्वा	अपक्वा

अन्य द्रव्यजा

कर्पूरा	कस्तूरिका	करवीरा
कुंकुमा	मातुलिंगिका	नाना-फलविनिर्मिता

प्रतिमा-रूप-संयोग एवं प्रतिमा-मुद्रा

आधुनिक विद्वानों ने मुद्रा का अर्थ एक-मात्र हस्त-मुद्रा, पाद-मुद्रा तथा शरीर-मुद्रा इन्हीं तक सीमित रक्खा है। मैंने वास्तु-शिल्प-चित्र के अनुसन्धान, गवेषण एवं अध्ययन से जो नई उद्भावना अपने ग्रन्थों में (देखिये Vastusastra Vol. II — Hindu Canons of Iconography and Painting) की है, उस से मुद्रा एक-मात्र भाव-मुद्रा, जो हस्त पाद-मुखादिकों की स्थिति, गति एवं आकृति के द्वारा अभिव्यक्त होती हैं, वे ही एक-मात्र मुद्रा नहीं हैं। नाना रूप-संयोग एवं लांछन, आभूषण, आयुध, आसन, प्रतीक आदि भी मुद्रा ही हैं। मुद्रा के उपर्युक्त सीमित अर्थ ने ही आधुनिक स्थापत्य-लेखकों को यह प्रेरणा दी और सिद्धान्त पर पहुचाया कि ब्राह्मण-प्रतिमायें मुद्रा-विहीन हैं और बौद्ध एवं जैन प्रतिमायें ही मुद्रालंकृत हैं। हेमाद्रि की चतुर्वर्ग-चिन्तामणि में जो हम ने निम्न उल्लेख पाये हैं, उससे हमारा सिद्धान्त पुष्ट हो गया :—

एकोनविंशतिर्मुद्राः विष्णोरुक्ता मनीषिभिः ।
शंखचक्रगदापद्मवेणुश्रीवत्सकौस्तुभाः ॥
......शिवस्य दशमुद्रिका :
लिंगयोनित्रिशूलाख्या मालेष्टाभीमृगाह्वयाः ॥

सूर्यस्यैकैव पद्माख्या सप्तमुद्रा गणेशितुः ॥

— — — —

लक्ष्मीमुद्रार्चने लक्ष्म्या वाग्वादिन्याश्च पूजने ।
अक्षमाला तथा वीणा व्याख्या पुस्तकमुद्रिका : ॥
सप्तजिह्वाह्वया मुद्रा विज्ञेया वह्निपूजने ॥

अस्तु, यद्यपि बौद्ध-प्रतिमाओं में इन हस्त-मुद्राओं का विपुल विनियोग है, परन्तु प्रतिमा-स्थापत्य में मुद्रा देव-विशेष के मनोभावों को ही नहीं अभिव्यक्त करती हैं, वरन् उसके महान् कार्य—दैवी कार्य को भी इंगित करती है। भगवान् बुद्ध की भूमि-स्पर्श-मुद्रा इस तथ्य का उदाहरण है । इस दृष्टि से मुद्रा एक प्रतीक Symbol है, जो प्रतिमा और प्रतिमा के स्वरूप (Idea) का परिचायक (Conductor) है।

अस्तु, इस स्थूल उपोद्घात के अनन्तर अब हम इन मुद्राओं को निम्न-लिखित दो महावर्गों में विभाजित कर रहे हैं :—

१. रूप-मुद्रा २. शरीर-मुद्रा

पहले हम रूप-मुद्रा को लेते हैं । रूप-मुद्रा का अर्थ रूप-संयोग है । अतः इस रूप-सयोग में निम्न उपवर्गों पर नाना रूप-मुद्राओं की तालिका उपस्थित की जाएगी :—

१. पात्र	४. आभूषण
२. आसन	५. आयुध
३. वाहन	६. वस्त्र

अ—पात्र

संज्ञा	देव
१. स्रुक्	ब्रह्मा
२. स्रुवा	ब्रह्मा
३. कमण्डलु	ब्रह्मा, शिव, पार्वती तथा सरस्वती
४. पुस्तक	ब्रह्मा, सरस्वती
५. अक्षमाला (अक्षसूत्र)	ब्रह्मा, सरस्वती, शिव
रुद्राक्ष—कमालक्ष	सरस्वती

६. कपाल	कपाल-भृत् शिव तथा अन्य तान्त्रिक देवता
७. दण्ड	यम
८. दर्पण	देवी
९. पद्म	लक्ष्मी
१०. श्रीफल	लक्ष्मी
११. अमृत-घट	लक्ष्मी
१२. मोदक	गणेश

टि० इनको हम पात्र अर्थात् Implements के रूप में विभाजित करते हैं परन्तु यहां पात्र पर हम वाद्य-यंत्र को भी ले सकते हैं, जिनकी तालिका निम्न है :—

संज्ञा	देव
१. वीणा अथवा वल्लकी	सरस्वती
२. वेणु	कृष्ण
३. डमरू	शिव
४. शंख (पञ्चजन्य)	विष्णु
५. घंटा	दुर्गा तथा कार्तिकेय
६. मृदंग, करताल आदि	देवगण, मुनिगण, भक्त आदि ।

ब—आसनः—आसन पद न केवल यथा-नाम आसन ही है, वरन् यह निम्नलिखित तीन उपसर्गों में विभाजित किया जा सकता है :—

१. शरीरासन अर्थात् योगासन, चक्रासन, पद्मासन

२. पीठासन (detached seat)

३. पशु-आसन (वाहन)

टि० इन पशु-आसनों को वाहन में भी गतार्थ कर सकते हैं, परन्तु बहुत से ऐसे भी देव हैं जो साक्षात् गज, सिंह, मयूर आदि पशुओं पर आरूढ़ चित्र्य हैं। अतः उनको हम वाहन में लेंगे।

१. शरीर-आसन(योगिकासन)—इनकी संख्या संख्यातीत है लिङ्गतन्त्र, (दे० शब्द-कल्पद्रुम) के अनुसार इन आसनों की संख्या ८४ लाख है।

अहिर्बुध्न्य-संहिता के अनुसार निम्नलिखित ११ आसन विशेष प्रसिद्ध हैं, जो प्रतिमा-स्थापत्य में भी चित्रित किये गए हैं :—

१. चक्रासन	५. कौक्कुटासन	९. सिंहासन
२. पद्मासन	६. वीरासन	१०. मुक्तासन तथा
३. कूर्मासन	७. स्वस्तिकासन	११. गोमुखासन
४. मयूरासन	८. भद्रासन	

इन ११ यौगिकासनों के अतिरिक्त पतञ्जलि के योग-दर्शन में जो अन्य यौगिकासन संकीर्तित हैं, वे भी प्रतिमा-स्थापत्य में चित्रित हैं — दण्डासन, सोपाश्रयासन, पर्यंकासन, समसंस्थानासन आदि तथा ज्ञानासन, वज्रासन, योगासन, आलीढासन और सुखासन ।

टि० डा० बैनर्जी के अनुसार (cf. Development of Hindu Iconography) निम्नलिखित आसन भी चित्र-स्थापत्य में प्रदर्शित हैं :—

१. उत्कुटिकासन	४. बद्ध-पद्मासन
२. पर्यंकासन	५. वज्रासन
३. वज्रपर्यंकासन	६. ललितासन

२—**पीठासन**—सुप्रभेदागम में निम्न पांच प्रकार के पीठों का वर्णन किया गया है, जिन्हें हम यौगिकासनों के रूप में नही वरन् Detached Seat के रूप पाते हैं । ये आकारानुरूप निर्मेय हैं:—

पीठ	आकार	प्रयोजन
१. अनन्तासन	त्र्यश्र (Triangular)	कौतुकबन्धनार्थ
२. सिंहासन	आयताकार (Rectangular)	स्नानार्थ
६. योगासन	अष्टाश्रि (Octagonal)	प्रार्थनार्थ
४. पद्मासन तथा	वर्तुल (Circular)	पूजार्थ
५. विमलासन	षडश्रि (Hexagonal)	बल्यार्थ

इनके अतिरिक्त राव महाशय ने (E. H. I. vol. I. p. 20) अन्य चार पीठों का भी निर्देश किया है, जो पादमुद्रीय आसन नहीं, द्रव्यीय पीठ हैं ।

१. भद्र-पीठ (भद्रासन)	प्रेत-पीठ (प्रेतासन)
२. कूर्म-पीठ (कूर्मासन)	सिंह-पीठ (सिंहासन)

३. पशु-आसन :—

वाहन—वाहन अर्थात यान की निम्न तालिका उद्धरणीय है :—

देव	देवियां	
१. हंसवाहन ब्रह्मा	१. सिंहवाहिनी दुर्गा	टि० यान में देवों के
२. गरूड़ारूढ़ विष्णु	२. हंसवाहिनी सरस्वती	विमान ही विशेष
३. वृषभासीन शिव	३. वृषभवाहिनी गौरी	प्रसिद्ध हैं, ब्रह्मा, विष्णु,
४. गजारूढ़ रूद्र	४. गर्दभासना शीतला	महेश के विमानों का
५. मयूरासन कार्तिकेय	५. उलूकवाहिनी लक्ष्मी	क्रमशः वैराज, त्रिविष्टप
६. मूषिकासन गणेश	६. नक्रवाहिनी गंगा	और कैलाश नाम हैं।

टि० अपराजित-पृच्छा मे षट्त्रिंशत् ३६ आयुधों का वर्णन है। इतनी सुदीर्घ तालिका अन्यत्र अप्राप्य है। उसी प्रकार से उसमें षोडश आभूषणो का भी वर्णन है, जो आगे के स्तम्भ में लेंगे। पहले हम आगमों, तंत्रों, पुराणों तथा अन्य शिल्प-ग्रन्थों में आयुधों (अस्त्र-शस्त्रों) का जो प्रतिपादन है, उसके अनुसार पहली तालिका प्रस्तुत करते हैं :—

आयुध—तालिका-(सामान्या)

आयुध	देव-विशेष-संयोग
१. चक्र (सुदर्शन)	विष्णु
२. गदा (कौमोदकी)	विष्णु
३. शारंग धनुष	विष्णु
४. त्रिशूल	शिव
५. पिनाक धनुष	शिव
६. खट्वांग	शिव
७. अग्नि	शिव
८. परशु	शिव
९. अंकुश	गणेश
१०. पाश	गणेश
११. शक्ति	सुब्रह्मण्य
१२. वज्र	सुब्रह्मण्य
१३. टंक	सुब्रह्मण्य (इन्द्र भी)

१४. मुसल	बलराम
१५. हल	बलराम
१६. शर	कार्तिकेय
१७. खड्ग	कार्तिकेय
१८. मुसृण्ठि	कार्तिकेय
१९. मुद्गर	कार्तिकेय
२०. खेट	कार्तिकेय
२१. धनु	कार्तिकेय
२२. पताका	कार्तिकेय
२३. परिघ	दुर्गा
२४. पट्टिस	दुर्गा
२५. चर्म	दुर्गा

आयुध-तालिका—अपराजित पृच्छोया षट्त्रिंशत-आयुध—३६ आयुध

१. त्रिशूल	१३. दंड	२५. शीर्षक
२. छुरिका	१४. शंख	२६. सर्प
३. खड्ग	१५. चक्र	२७. श्रृंग
४. खेटक	१६. गदा	२८. हल
५. खट्वांग	१७. वज्र	२९. कुम्तक
६. धनुष	१८. शक्ति	३०. पुस्तक
७. बाण	१९. मुदगर	३१. अक्षमाला
८ पाश	२०. भुशुंडि	३२. कमंडलु
९. अंकुश	२१. मुसल	३३. स्रुक्
१०. घंटा	२२. परशु	३४. पद्म
११. रिष्टि	२३. कर्तिका	३५. पत्र
१२. दर्पण	२४. कपाल	३६. योग-मुद्रा

टि० इनमें बहुत सी संज्ञाये जैसे दर्पण, कपाल तथा ३०-३६ ये सब Improvised weapons में गतार्थ किये जा सकते हैं।

आभूषण—वस्त्रों एवं अभूषणों को हम एक ही वर्ग में परिकल्पित कर सकते हैं। ये एक प्रकार से वस्त्र हैं, भूषण है और मौलियां हैं।

वस्त्र— (१) कौशेय (२) कार्पास (३) चर्म इन कोटियों में, नाना परिधान, नाना देवों में, विभाजित हैं :—

विष्णु	पीताम्बर
बलराम	नीलाम्बर
ब्रह्मा	शुक्लाम्बर

प्राचीनकाल में परिधानों में दो ही वस्त्र विशेष थे, एक उत्तरीय तथा दूसरा अधोवस्त्र। देवी-मूर्तियों तथा देव-मूर्तियों में अन्य भी चित्रित पाए जाते हैं। निम्न तालिका देखिए :—

१. हार	६. कुच-बन्ध	११. चोलक (सूर्य-देवियां)
२. केयूर	७. भुजगवलय	१२. कृत्तिवास (शिव)
३ कंकण	८. वनमाला	१३. शुक्लाम्बर (ब्र०)
४ उदर-बन्ध	९. पीताम्बर (वि०)	१४. मेखला (श्री)
५. कटि-बन्ध	१०. उदीच्यवेष (सूर्य)	१५. कञ्चुक (लक्ष्मी)

टि०— इनमें से प्रथम पांच सभी देवों एव देवियों के सामान्य परिधान हैं ; कुच-बन्ध तथा चोलक स्त्री-परिधान होने के कारण देवी-प्रतिमाओं की विशिष्टता है।

अलंकार तथा आभूषण—

अलंकार अथवा आभूषणों को अंगानुरूप सात-आठ वर्गों में विभाजित किया जा सकता है :—

कर्णाभूषण—कुण्डल

. पत्र-कुण्डल (उमा)	३. शंख-पत्र-कुण्डल (उमा)
२. नक्र-कुण्डल (सामान्य)	४. रत्न-कुण्डल (सामा०)

टि० कर्णभूषणो में कर्ण-पूर (सरस्वती), कर्णिका (काली), मणि-कुण्डल (लक्ष्मी), कर्णावली (पार्वती) आदि भी उल्लेख्य हैं।

नासा भूषण—वेसर (कृष्ण और राधा)

गल-भूषण— १. निष्क २. हार ३. ग्रैवेयक ४. कौस्तुक तथा ५. वैजयन्ती

टि० कौस्तुभ एवं वैजयन्ती वैष्णव-आभूषण हैं, कौस्तुभ मणि है

जो समुद्र-मन्थन में प्राप्त १४ रत्नों में एक है। इसे भगवान् विष्णु वक्षस्थल पर धारण करते हैं।

भागवत-पुराण कौस्तुभ को सहस्र-सूर्य-समप्रभ एक लाल मणि संकीर्तित करता है। वैजयन्ती के विषय में यह प्रतिपाद्य है कि इसकी रचना पांच प्रकार की रत्न-पंचिका से निष्पन्न होती है। विष्णु-पुराण में इन पंच-विध रत्नों को पञ्च तत्वों का प्रतीक माना गया है। नीलम (नीलमणि) पार्थिव तत्व, मौक्तिक जलीय तत्व, कोस्तुभ तेजस् तत्व, वैदूर्य वायव्य तत्त्व एवं पुष्पराग आकाशीय तत्व के प्रतीक हैं—अतएव वैजयन्ती विराट् विष्णु की रूपोद्भावना का कैसा वैराज्य समुपस्थित करती है।

वक्ष-आभूषण—इन में श्रीवत्स, चन्नवीर, भुजबन्ध (परिधान और अलंकार दोनों ही) विशेषोल्लेखनीय हैं।

कटि-आभूषण—इन में कटिबन्ध; मेखला तथा काञ्चीदाम विशेष प्रसिद्ध हैं।

पाद-आभूषण—इन में मञ्जीर ही विशेष उल्लेख्य है।

बाहु एवं भुजा के आभूषण—इन में कंकण, वलय, केयूर, अंगद विशेष विख्यात हैं।

टि० 'श्रीवत्स' वैष्णव लांछन है, जो विष्णु के वक्षःस्थल पर 'कुञ्चित रोमावलि' की संज्ञा है। वैष्णवी प्रतिमाओं में वासुदेव—विष्णु एवं दशावतारों, मे प्रदर्श्य है।

शिरोभूषण—मानसार में लगभग द्वादश १२ शिरोभूषण (अलंकरण एवं प्रसाधन दोनों ही) वर्णित हैं, जिनको हम निम्न तालिका में देव पुरस्सर देख सकते हैं:—

संज्ञा	देव	संज्ञा	देव
जटा मु०	ब्रह्मा, शिव	केशबन्ध	सरस्वती, सावित्री
मौलि मु०	मनोन्मानिनी	धम्मिल्ल	अन्य देवियां
किरीट मु०	विष्णु, वासुदेव, नारायण	चूड	अन्य देवियां
		मुकुट	ब्रह्मा, विष्णु, शिव

करण्डक मु०	अन्य देव और देवियां	पट्ट	राजे-महाराजे, रानियां
शिरस्त्रक	यक्ष,नाग,विद्याधर	अ. पत्र-पट्ट	,,
कुन्तल	लक्ष्मी, सरस्वती	ब. रत्न-पट्ट	,,
	सावित्री	स. पुष्प-पट्ट	,,

टि० १. काक पक्ष भी एक शिरोभूषण संकीर्तित है। यह बाल-कृष्ण का शिरोभूषण अथवा केश-बन्ध है—

'मस्तकपार्श्वद्वये केशरचनाविशेषः'।

टि० २. मानसार की इस 'शिरोभूषण-मालिका की कुछ समीक्षा आवश्यक है। राव महाशय (श्री गोपीनाथ) तथा उनके अनुयायी डा० बैनर्जी ने मानसारीय मौलि-लक्षण से केवल आठ प्रकार के शिरोभूषणों का दिर्देश माना है—जटामुकुट, किरीटमुकुट, करण्डमुकुट, शिरस्त्रक, कुन्तल, केशबन्ध, धम्मिल्ल तथा अलकचूड। शिव और ब्रह्मा के लिये विहित शिरोभूषण जटा-मुकुट से जटा और मुकुट (द्वन्द्व) नहीं ग्राह्य है, जटा ही है मुकुट—ऐसा विशेष संगत है। मौलि या मुकुट एक प्रकार से सामान्य संज्ञा है और अन्य प्रभेद Species है। इसी प्रकार धम्मिल्लालकचूड में तीन के स्थान पर दो ही शिरोभूषण अभिप्रेत हैं—धम्मिल तथा अलकचूड (न कि अलक अलग और चूड अलग)।

राव महाशय ने मौलि अर्थात् शिरोभूषण के केवल तीन ही प्रधान भेद माने हैं—जटा-मुकुट, किरीट-मुकुट तथा करण्डक-मुकुट। शेष क्षुद्र आभूषण हैं। पट्ट के सम्बन्ध में राव महाशय की धारणा सम्भवतः निर्भ्रान्त नहीं है। पट्ट को राव केश-बन्ध का प्रभेद मानते हैं—वह ठीक नहीं। पट्ट एक प्रकार का साफा है, जो उष्णीष (शिरोभूषण) के रूप में स्थापत्य में प्रकल्पित है।

टि० ३. किरीट-मुकुट वैष्णव मूर्तियों के अतिरिक्त सूर्य तथा कुबेर के लिये भी विहित है। देखिए बृ० सं०) गान्धार-कला-निदर्शनों में शक्र अर्थात् इन्द्र का भी यह शिरोभूषण है।

शरीर-मुद्रा

१. हस्त-मुद्रा
२. पाद-मुद्रा
३. शरीर-मुद्रा—मुखावयवादि ।

हस्त-मुद्रा

असंयुत हस्तः —

१. पताक	९. कपित्थ	१७. चतुर
२. त्रिपताक	१०. खटक-मुख	१८. भ्रमर
३. कर्तरीमुख	११. सूची-मुख	१९. हंसवक्त्र
४. अर्ध-चन्द्र	१२. पद्मकोष	२०. हंसपक्ष
५. अराल	१३. सर्पशिर	२१. सन्दंश
६. शुक-तुण्ड	१४. मृगशीर्ष	२२. मुकुल
७. मुष्ठि	१५. कांगूल	२३. ऊर्णनाभ
८. शिखर	१६. अलपद्म	२४. ताम्रचूड

संयुत-हस्त :—

१. अंजलि	६. उत्संग	११. अवहित्थ
२. कपोत	७. दोल	१२. वर्धमान
३. कर्कट	८. पुष्पपुट	१३. —
४. स्वस्तिक	९. मकर	
५. खटक	१०. गजदन्त	

नृत्य हस्त :—

१. चतुरस्र	८. उत्तानवञ्चित	१५. पक्ष-प्रद्योतक
२. विप्रकीर्ण	९. अर्धरेचित	१६. गरुड़-पक्ष
३. पद्मकोष	१०. पल्लव	१७. दण्ड-पक्ष
४. अरालखटकामुख	११. केश-बन्ध	१८. ऊर्ध्व-मण्डल
५. आविद्धवक्रक	१२. लता-हस्त	१९. पार्श्व-मण्डल
६. सूचीमुख	१३. कटि-हस्त	२०. उरो-मण्डल
७. रेचितहस्त	१४. पक्ष-वञ्चितक	२१. उरः पार्श्वार्ध-मण्डल

पाद-मुद्राः—

वैष्णव ध्रुव बेरों के योग, भोग, वीर एवं आभिचारिक वर्गीकरण की चतुर्विधा में स्थानक, आसन एवं शयन प्रभेद से द्वादश वर्ग का ऊपर उल्लेख हो ही चुका है। तदनुरूप स्थानक-आकृति Standing posture से सम्बन्धित पाद-मुद्राओं के समरांगण की दिशा से निम्नलिखित ६ प्रभेद किये गये हैं।

१. वैष्णवम्	३. वैशाखम्	५. आलीढम्
२. समपादम्	४. मण्डलम्	६. प्रत्यालीढम्

शरीर-मुद्रा (चेष्टा) :—

शरीर के स्थान-विशेष, उनके परावृत्तों और उनके व्यन्तरों के त्रिभेद से स० सू० में इन चेष्टाओं का निम्न वर्गीकरण द्रष्टव्य है :—

(अ) १. ऋज्वागत, २. अर्धर्ज्वागत, ३. साचीकृत, ४. अध्यर्धाक्ष ५. पार्श्वागत;

(ब) ६-९ चतुर्विध परावृत;

(स) २० विंशति अन्तर (या व्यन्तर)।

विष्णु-धर्मोत्तर के अनुसार निम्नलिखित नौ प्रधान शरीर-चेष्टायें हैं:—

१. ऋज्वागत—आभिमुखीनम्—the front view
२. अनृजु—पराचीनम्—back view
३. साचीकृत शरीर—यथानाम—A bent position in profile view
४. अर्धविलोचन—The face in profile, the body in three quarter profile view
५. पार्श्वागत—The side view profile
६. परावृत्त—With head and shoulder turned backwards
७. पृष्ठागत—Back view with upper part of the body partly visible in profile view
८. परिवृत्त—With the body sharply turned back from the waist upwards and lastly
९ समनत—the back view, in squating position with body bent

प्रतिमा-वर्ग

ब्राह्मण-प्रतिमाएं

त्रिमूर्ति एवं ब्राह्म-प्रतिमाएं

त्रिमूर्ति—ब्रह्मा-विष्णु-महेश
त्रिमूर्ति—हरि-हर-पितामह...अप० पृ०
त्रिमूर्ति—चन्द्र-सूर्य-पितामह... ,,
त्रिमूर्ति—हर-हरि-हिरण्यगर्भ...अप० पृ०
चतुर्मूर्ति—हर-हरि (विष्णु तथा सूर्य)-हिरण्यगर्भ
पंच-मूर्ति—ब्रह्मा, विष्णु, शिव, पार्वती, गणेश, दे० पंचायतन-पूजा परम्परा

द्विमूर्ति—	हरि-हर	उमा-महेश्वर
	हर-गौरी	अर्धनारीश्वर
	हर्यर्धमूर्ति	मार्तण्ड-भैरव
	कृष्ण-शंकर	नर-नारायण

ब्रह्मा—ब्राह्मी मूर्ति

उचित-संस्थाना	अनिर्मेया	
अनलार्चि-प्रतिमा	रौद्रा	
प्रथम-यौवन-स्थिता	दीना	दे० प्र० वि०, पृ० २४८
स्थूलांगा	कृशा	
कमलासना	विरूपा	
हंस-वाहना		
स्मारक-निदर्शन		दे० प्र० वि०

विष्णु—सप्त उपवर्ग :—

१. साधारण	४. दशावतार
२. असाधारण	५. चतुर्विंशति मूर्तियां
३. ध्रुव बेर	६. अंशावतार
	७. आयुध-पुरुष

साधारण—चतुर्बाहु, शंख, चक्र, गदा, पद्म, वनमाला, कौस्तुभ-आदि-लांछित

असाधारण

१.	अनन्तशायी नारायण	५.	विश्वरूप
२.	नारायण वासुदेव (दैविक)	६.	वैकुण्ठ
३.	मानुष वासुदेव	७.	अनन्त
४.	त्रैलोक्य-मोहन	८.	योगेश्वर तथा
		९.	लक्ष्मी-नारायण

ध्रुव बेर—द्वादश मूर्तियां

१.	योग-स्थानक	५.	योगासन	९.	योग-शयन
२.	भोग-स्थानक	६.	भोगासन	१०.	भोग-शयन
३.	वीर-स्थानक	७.	वीरासन	११.	वीर-शयन
४.	आभिचारिक-स्थानक	८.	आभिचारिकासन	१२.	आभिचारिक-शयन

अवतार—

टि०—विष्णु के अवतार त्रिविध — पूर्णावतार, आवेशावतार तथा अंशावतार ;

पूर्णावतार	राम तथा कृष्ण
आवेशावतार	परशु-राम
अंशावतार	शंखचक्रादि-आयुध-पुरुष

दशावतार—

१.	मत्स्य	३.	वराह	५.	वामन	७.	राघव-राम	९.	बुद्ध तथा
२.	कूर्म	४.	नृसिंह	६.	परशुराम	८.	कृष्ण	१०.	कलकी

चतुर्विंशति विष्णु-मूर्तियां

१.	केशव	२.	नारायण	३.	माधव	४.	गोविन्द
५.	विष्णु	६.	मधुसूदन	७.	त्रिविक्रम	८.	वामन
९.	श्रीधर	१०.	हृषीकेश	११.	पद्मनाभ	१२.	दामोदर
१३.	संकर्षण	१४.	वासुदेव	१५.	प्रद्युम्न	१६.	अनिरुद्ध
१७.	पुरुषोत्तम	१८.	अधोक्षज	१९.	नृसिंह	२०.	अच्युत
२१.	जनार्दन	२२.	उपेन्द्र	२३.	हरि	२४.	श्रीकृष्ण

अंशावतरा

१. पुरुष	५. धन्वन्तरि	९. आदिमूर्ति	१३. जगन्नाथ
२. कपिल	६. दत्तात्रेय	१०. धर्म	१४. नर-नारायण
३. यज्ञ-मूर्ति	७. हरिहर-पितामह	११. वेंकटेश	१५. वरदराज
४. व्यास	८. हय-ग्रीव	१२. विठोबा	१६. रंगनाथ तथा
			१७. मन्मथ

आयुध-पुरुष—

सुदर्शन चक्र	त्रिशूल
चक्र	शंख
गदा	बाण
दण्ड	धनुष
ध्वज	शक्ति
पाश	खड्ग

टि०—	गदा	प्रतीक	बुद्धि
	शंख	प्रतीक	अहंकार
	चक्र	प्रतीक	मन (परिवर्तन)
	बाण	प्रतीक	कर्म-ज्ञान-इन्द्रिय
	असि	प्रतीक	विद्या
	असि-आवरण	प्रतीक	अ-विद्या

शिव—१. लिंग-प्रतिमा
२. रूप-प्रतिमा

लिंग-प्रतिमा—लिंग-भेद

शैव-सम्प्रदायानुरूप	लिङ्गोत्सेधानुरूप	प्रयोजनानुरूप
२. पाशुपात	१. जाति	१. आत्मार्थ
३. कालमुख	२. छन्द	२. परार्थ
४. महाव्रत	३. विकल्प	
५. वाम	४. आभास	
६. भैरव		

वर्गानुरूप	वास्तुशैल्यनुरूप	प्रतिष्ठानुरूप
१. समकर्ण—श्रा०	१. नागर	१. एकलिंग
२. वर्धमान—श्र०	२. द्राविड	२. बहुलिंग
३. शिवांक—वै०	३. वेसर	द्रव्यानुरूप
४. स्वस्तिक—शू०		वज्र-सुवर्णादि-नाना-द्रव्यमय
	प्रकृत्यनुरूप	कालानुरूप
	१. दैविक	१. क्षणिक
	२. मानुष	२. सर्वकालिक
	३. गाणप	
	४. आर्ष	

लिंग-भाग

ब्रह्म-भाग	मूल-भाग	चतुरश्र
विष्णु-भाग	मध्य	अष्टाश्र
शिव-भाग	ऊर्ध्व	(वर्तुल)

लिंग-पीठ—पांच भाग:—

१. प्रणाल (योनि-द्वार) ३. वृत्तवारि

२. जल-धारा ४-५. निम्न तथा पट्टिका

चल-लिंग—द्रव्यानुरूप—षड्विध

मृण्मय, लोहज, रत्नज, दारुज, शैलज तथा क्षणिक (पार्थिव-लिंग)

अचल-लिंग

१. स्वायम्भुव	४. गाणपत्य	७. आर्ष
२. पूर्व (पुराण)	५. असुर	८. राक्षस
३. दैवत	६. सुर	९. मानुष

मानुष-लिंग

१. अष्टोत्तरशत-लिंग	५. सार्वदेशिक
२. सहस्र-लिंग	६. सर्वसम
३. धारा-लिंग	७. वर्धमान
४. मुख-लिंग	८. शैवाधिक

रूप-प्रतिमा	शिव रूप	त्रिविधा
शान्ता	अशान्ता (उग्रा)	नानाविधा
शांत शिव	उग्र-शिव	रूप—विशेष
१. साधारण-असाधारण	१. संहार	१. विश्वेश्वर
२. शान्त-सौम्य	२. भैरव	२. मूर्त्यष्टक
३. अनुग्रह	३. कंकाल तथा भिक्षाटन	३. पंचमूर्ति
४. दक्षिणा	४. अघोर	४. महादेव
५. नृत्त	५. रुद्र	५. शिवगण
		६. शिव-भक्त

टि०—शिल्प-रत्न में लिंगोद्भव निम्न अष्टादश रूप-प्रतिमाओं का उल्लेख है :—

सुखासन	त्रिपुरारि	भिक्षाटन
स्कन्दोमासहित	कल्याण-सुन्दर	अर्ध-नारीश्वर(२)
चन्द्रशेखर	अर्ध-नारीश्वर	चण्डेशानुग्रह
वृष-वाहन	गजहा	दक्षिणा-मूर्ति
नृत्त-मूर्ति	पाशुपत	कालारि
गंगाधर	कंकाल	

शान्ता-प्रतिमा

साधारणी —चन्द्रशेखर आदि

असाधारणी—

१. महासदाशिव	३. द्वादश-कला-सम्पूर्ण सदाशिव (अ० पृ०)
२. सदाशिव	४. पाशुपत-रुद्र-पाशुपत

बंगाल के सेनवंशी राजा, सदाशिव के समुपासक थे ; अतः ये प्रतिमायें वहीं प्राप्य हैं। महासदाशिव दक्षिण भारत (तंजौर) के वैट्टिश्वरंकोयिल मन्दिर में यह अभूतपूर्व चित्रण है। यह दार्शनिक मूर्ति है। पाशु-पत मूर्तियों के नाना निदर्शन तो सभी जानते हैं। विशेष विवरण मेरे ग्रन्थो में देखिये।

सौम्य—शांत—

अर्धनारीश्वर	वृषवाहन
गंगाधर	विषापहरण
कल्याण-सुन्दर	चन्द्रशेखर

टि०—इनके निदर्शन प्रायः सर्वत्र प्रासाद-पीठों पर प्राप्त हैं।

अनुग्रहमूर्तियां—विशेष विवरणों के लिये देखें—वास्तु-शास्त्र—द्वितीय भाग तथा प्रतिमा-विज्ञान

१. विष्णवनुग्रह	४. रावणानुग्रह
२. नन्दीशानुग्रह	५. विघ्नेशानुग्रह
३. अर्जुनानुग्रह (किरातार्जुन-मूर्ति)	६. चण्डेशानुग्रह

टि०—ये सब पुराणेतिहास-वृत्तों पर आधारित हैं—ये विवरण यथा-प्राक्-सूचित मेरे ग्रन्थों में देखिये। पुनः इनके स्थापत्य-निदर्शन भी तत्रैव पठनीय है।

दक्षिणामूर्तियां—

१. व्याख्यान-दक्षिणा-मूर्ति
२. ज्ञान-दक्षिणा-मूर्ति
६. योग-दक्षिणा-मूर्ति
४. वीणाधर-दक्षिणा-मूर्ति

टि०— व्याख्यान और ज्ञान से तात्पर्य शास्त्रोपदेश है। इसी मूर्ति में प्रायः दक्षिणा-मूर्तियों की शिव-मन्दिरों में चित्रणा देखी जाती है। इस मूर्ति के लाञ्छनों में हिमादि का वातावरण, वट-वृक्ष-तल, शार्दूल-चर्म, अक्षमाला, वीरासन आदि के साथ जिज्ञासु ऋषियों का चित्रण भी अभीष्ट है। देवगढ़ और तिरुवोरींयूर, आबू, तन्जौर, सुचीन्द्रम, कावेरी-पककम् आदि स्थानों की ज्ञान-दक्षिणा-मूर्तियां दर्शनीया हैं। कञ्जीवरम् की योग-दक्षिणा-मूर्तियां तथा बडरङ्गम और मद्रास-सग्रहालय की वीणाधर-मूर्तियां भी अवलोक्य हैं।

नृत्त-मूर्तियां—

भगवान् शिव नटराज के नाम से पुकारे जाते हैं। इनसे बढ़कर कौन नर्तक हुआ? जिस प्रकार ब्रह्म की कल्पना नाद में, वास्तु में, शब्द में की गयी है, उसी प्रकार ताण्डव-नृत्य सम्पूर्ण ब्रह्म-व्यापक विश्व की सृष्टि, स्थिति एवं प्रलय—इन तीनों अवस्थाओं का प्रतीक है। डा० कुमारस्वामी ने इसकी बड़ी सुन्दर व्याख्या की है।

वैसे तो नृत्य-मुद्राओं की संख्या १०८ है; परन्तु इनका चित्रण तो बड़ा

दुष्कर है। भरत के नाट्य-शास्त्र में १०८ नृत्य-विधा हैं; परन्तु शिव-प्रतिमा-विज्ञान (Siva's Iconography) पर जितने भी आगमों, पुराणों तथा शिल्प-ग्रन्थों में विवरण है, उनमें इन नृत्यों का बड़ा ही स्वल्प वर्णन है। आगमों में केवल नौ शिव-नृत्य-प्रतिमायें वर्णित हैं। स्थापत्य तो शास्त्र से बाजी मार ले गया। चिदम्बरम् के गोपुर को देखिए वहां नट-राज शिव को एक सौ आठ नृत्यों में नचा दिया है। यह सब महादेव की ही कृपा थी। अस्तु, इन पर विशेष विवरण न करके इतना ही सूच्य है कि इन नृत्य-मूर्तियों की तालिका बड़ी स्वल्प हैं :—

नटराज—शिव—

१. कटिसम	३. ललाट-तिलकम्
२. ललित नृत्य	४. चतुरम्

अब आइये अशान्त प्रतिमा की ओर—

अशान्त (उग्र) शिव

संहार-मूर्तियां

१. कामान्तक	६. ब्रह्म-शिरश्छेदक
२. गजासुर-संहार	७. भैरव
३. कालारि	८. वीरभद्र
४. त्रिपुरान्तक	९. जलन्धर-हर
५. शरभेश	१०. अन्धकासुर
	११. अघोर

इनके विवरण यथ निर्दिष्ट मेरे ग्रन्थों में देखें। भैरव के सम्बन्ध मे तालिकानुरूप कुछ विशेष विहित हैं :—

भैरव/त्रिविध

अ बटुक

ब स्वर्णाकर्षण

स चतुष्षष्टिक

चतुष्षष्टिक भैरव—प्रधान आठ के आठ प्रभेदों से ६४ हुए। इनमें आठ हैं

असितांग	उन्मत्त
रुरु	कपाल
चण्ड	भीषण
क्रोध	संहार

टि०—इनके आठ भेदों की अवतारणा विशेष विवरणीय नहीं।

कंकाल एवं भिक्षाटन मूर्तियाँ :—

टि०— विशेष विवरण अपेक्ष्य नहीं

अघोर

अ—सामान्य 																	ब—दशभुज

एकादश रूद्र

अ० गृ०	वि० प्र०	रू० मं०	अपरा० पृ०
महादेव	अज	तत्पुरूष	सद्योजात
शिव	एकपाद	अघोर	वामदेव
शंकर	अहिर्बुध्न्य	ईशान	अघोर
नीललोहित	विरूपाक्ष	वामदेव	तत्पुरूष
ईशान	रेवत	मृत्युञ्जय	ईशान
विजय	हर	किरणाक्ष	मृत्युञ्जय
भीम	बहुरूप	श्रीकण्ठ	विजय
देव-देव	त्र्यम्बक	अहिर्बुध्न्य	किरणाक्ष
भवोद्भव	सुरेश्वर	विरूपाक्ष	अघोरास्त्र
रूद्र	जयन्त	बहुरूप	श्रीकण्ठ
कपालीश	अपराजित	त्र्यम्बक	महादेव

टि०—रूप-मण्डन एवं अपराजित-पृच्छा की तालिका सर्वाधिक सम है।

गाणपत्य-प्रतिमायें

गणेश—गाणपत्य-सम्प्रदाय के निम्न उप-सम्प्रदाय प्रादुर्भूत हो गये :—

१. महा-गणपति
२. हरिद्रा-गणपति
३. स्वर्ण-गणपति
४. सन्तान-गणपति
५. नवनीत-गणपति
६. उन्मत्त-उच्छिष्ट-गणपति

गणेश की प्रतिमानुरूप निम्न दो तालिकायें दी जाती हैं :—

दश-विध

१. विघ्नराज
२. लक्ष्मी-गणपति
३. शक्ति-गणेश
४. क्षिति-प्रसादन
५. वक्र-तुण्ड
६. हेरम्ब
७. पीत-गणेश
८. महागणपति
९. विरञ्चि
१०. उच्छिष्ट-गण पति

षोडश-विध

१. बाल-गणपति
२. तरुण-गणपति
३. भक्ति-विघ्नेश्वर
४. वीर-विघ्नेश्वर
५. शक्ति-गणेश
   अ-लक्ष्मी-गणपति
   ब—उच्छिष्ट-गणपति
   स-महागणपति
   य-ऊर्ध्व गणपति
   र-पिंगल-गणपति
६. हेरम्ब (पंचगजानन
७. प्रसन्न-गणपति
८. ध्वज-गणपति
९. उन्मत्त-उच्छिष्ट-गणपति
१०. विघ्नराज-गणपति
११. भुवनेश-गणपति.
१२. नृत्त-गणपति
१३. हरिद्रा-गणपति (रात्रि-गणपति)
१४. भालचन्द्र
१५. शूर्पकर्ण
१६. एकदन्त

कार्तिकेय—दश-रूप :

१. कार्तिकेय
२. षण्मुख-षडानन
३. शरवणभव (शरजन्मा)
४. सेनानी
५. तारकजित
६. क्रौञ्च-भेत्ता
७. गंगापुत्र
८. गुह
९. अनलभू
१०. स्कन्द तथा स्वामिनाथ

प्रतिमा-रूप—दे० कुमार-तन्त्र :—

१. शक्ति-धर
२. स्कन्द
३. सेनापति
४. सुब्रह्मण्य
५. गजवाहन
६. शारवणभव
७. कार्तिकेय
८. कुमार
९. षण्मुख
१०. तारकारि
११. सेनानी
१२. ब्रह्म-शास्ता
१३. वल्लि-कल्याण-सुन्दर-मूर्ति
१४. बाल-स्वामी
१५. क्रौञ्च-भेत्ता
१६. शिखिवाहन

सौर–प्रतिमायें

अ-द्वादशादित्य

१. धाता	७. भग
२. मित्र	८. विवस्वान्
३. अर्यमा	९. पूषन्
४. रूद्र	१०. सविता
५. वरूण	११. त्वष्टा
६. सूर्य	१२. विष्णु

ब-नव-ग्रह

१. सूर्य	५. गुरू
२. सोम	६. शुक्र
३. भौम	७. शनि
४. बुध	८. राहु
	९. केतु

स-अष्ट-दिग्पाल

१. इन्द्र	५. वरूण
२. अग्नि	६. वायु
३. यम	७. कुबेर
४. निऋ॑ति	८. ईशान

शाक्त–प्रतिमायें–देवियाँ

महासरस्वती	महालक्ष्मी	महाकाली
महासरस्वती	सरस्वती	
महालक्ष्मी	लक्ष्मी	अष्टमंगला
	गजलक्ष्मी	सिंहवाहिनी दे० खजुराहो
महाकाली	भद्र-काली	

दुर्गा-

नवदुर्गा

आगमिकी	पौराणिकी	आपराजिती
नीलकण्ठी	रुद्र-चण्डा	महालक्ष्मी
क्षेमङ्करी	प्रचण्डा	नन्दा

हरसिद्धी	चण्डोग्रा	क्षेमकरी
रुद्रांश-दुर्गा	चण्ड-नायिका	शिवदूती
वन-दुर्गा	चण्डा	महारुण्डा
अग्नि-दुर्गा	चण्डवती	भ्रमरी
जय-दुर्गा	चण्डरूपा	सर्व-मङ्गला
विन्ध्यवासिनी-दुर्गा	अतिचण्डा	रेवती
रिपुमर्दिनी-दुर्गा	उग्र-चण्डा	हरिसिद्धी

गौरी—द्वादश-मूर्तियां

१. उमा	५. श्री-श्रियोत्तमा	९. सावित्री
२. पार्वती	६. कृष्णा	१०. त्रिखण्डा
३. गौरी	७. हैमवती	११. तोतला
४. ललिता	८. रम्भा	१२. त्रिपुरा

अन्य देवियां

महिष-मर्दिनी	—	रति
कात्यायनी	ज्येष्ठा	श्वेता
भद्रकाली	कान्ती	जया-विजया
महाकाली	कलविकर्णिका	काली
अम्बा	बलविकर्णिका	घण्ट-कर्णी
अम्बिका	बलप्रमथिनी	जयन्ती
मंगला	सर्वभूत-दमनी	दिति
सर्व-मंगला	मानोन्मानिनी	अरुन्धती
काल-रात्रि	वरुणि-चामुण्डा	अपराजिता
ललिता	रक्त-चामुण्डा	सुरभि
गौरी	शिव-दूती	कृष्णा
उमा	योगेश्वरी	इन्द्रा
पार्वती	भैरवी	अन्नपूर्णा
रम्भा	त्रिपुर-भैरवी	तुलसादेवी
तोतला	शिवा	अश्वरूढादेवी

त्रिपुरा	सिद्धी	भुवनेश्वरी
भूतमाता	ऋद्धी	बाला
योगनिद्रा	क्षमा	राजमातंगी
वामा	दीप्ति	

सप्तमातृका :—

मातृक	देव	दुर्गुण—अन्तःशत्रु
१. योगेश्वरी	शिव	काम
२. माहेश्वरी	महेश्वर	क्रोध
३. वैष्णवी	विष्णु	लोभ
४. ब्रह्माणी	ब्रह्मा	मद
५. कौमारी	कुमार	मोह
५. इन्द्राणी	इन्द्र	मात्सर्य
७. यमी (चामुण्डा)	यम	पैशुन्य
८. वाराही	वराह	असूया

यक्ष-विद्याधर-वसु-मुनि-पितृ-गणादि-प्रतिमायें

वसु—अष्ट विध :

१. धर	२. ध्रुव	३. सोम	४ आप
५. अनिल	६. अनल	७. प्रत्यूष	८. प्रभाष

नाग :

वासुकि	कर्कोटक	शंखपाल
तक्षक	पद्म	कुलिक
	महापद्म	—

साध्य—द्वादश :

१. मान	५. अपान	९. दंश
२. मन्त	६. वीर्यवान	१०. नारायण
३. प्राण	७. विनिर्भय	११. वृष
४. नर	८. नय	१२. प्रभि

असुर-दानव-दैत्य-पिशाच-भूत

टि० १—राव ने इन्हें क्षुद्र-देव संज्ञापति किया है, वह ठीक नहीं। इन को क्षुद्र देव कहना उचित नहीं, वे तो सनातन से सुर-द्रोही हैं।

ऐतिहासिक एवं पौराणिक नाना उपाख्यान इस तथ्य के साथ हैं। इनमें जहां तक अप्सराओं, गन्धर्वों तथा यक्षों एवं किन्नरों की कथा है, उससे प्रकट है कि कोई भी भारतीय वास्तु-कृति बिना इनके चित्रण अद्रष्टव्य है। वास्तु-शास्त्रों में इनके चित्रण पर विपुल संकेत हैं।

टि० २—समरांगण मे यद्यपि इनके लक्षण पूर्ण नही है, तथापि इनकी आपेक्षिक आकृति-रचना पर इसका संकेत बड़ा महत्वपूर्ण है। आकार की घटती के अनुरूप दैत्यों का आकार दानवों से छोटा, उनसे छोटा यक्षों का, फिर गन्धर्वों का, पुन: पन्नगों का और सबसे छोटा राक्षसों का। विद्याधार यक्षों से छोटे चित्र्य हैं। भूत-संघ पिशाचों से सब प्रकार प्रवरतर मोटे भी ज्यादा और क्रूर भी अधिक प्रदर्श्य हैं।

इनकी प्रतिमा-प्रकल्पना में वेश-भूषा पर समरांगणीय लक्षण यह है कि भूत और पिशाच रोहित-वर्ण, विकृत-वदन, रक्त-लोचन, बहुरूपी निर्देश्य हैं। केशों में नागों का प्रदर्शन उचित है। आभरण और अम्बर एक दूसरे से बेमेल (विरागाभरणाम्बरा:) हैं। आकार वामन, नाना आयुधों से सम्पन्न। शरीर पर यज्ञोपवीत और चित्र-विचित्र शाटिकायें भी प्रदर्श्य हैं।

यक्ष-विद्याधर-किन्नर-गन्धर्व-अप्सरायें

टि० ये क्षुद्र-देव संज्ञा से संज्ञापित किये जा सकते हैं। ये ब्राह्मण, बौद्ध तथा जैन तीनों प्रतिमा-स्थापत्य में पृथुल, विशाल एवं प्रशस्त चित्रण में पाये जाते हैं। इनका कैसा आकार, कैसा परिधान, क्या जीवन, क्या परिचर्या—यह सब हमारे ग्रन्थों में विवरण-सहित पढ़ें।

ऋषि-गण

टि०—मानसार (दे० ५७-५९वां अ०) में मुनि-लक्षण और भक्त-लक्षण भी दिये गये हैं। समरांगण में धन्वन्तरि और भरद्वाज का संकेत है। अत: स्थापत्य में भी अगस्त्यादि ऋषियों की प्रतिमायें प्राप्त होती हैं। ऋषियों में व्यासादि महर्षि, कण्वादि देवर्षि, वशिष्ठादि ब्रह्मर्षि, सुश्रुतादि श्रुतर्षि, ऋतुपर्णादि राजर्षि और जैमिन्यादि काण्डर्षि सात ऋषिवर्ग हैं।

आगमों (दे० अंशु० तथा सुप्र०) में सप्तऋषियों की नामावली कुछ भिन्न है। मनु, अगस्त्य, वशिष्ठ, गौतम, अंगिरस, विश्वामित्र और भरद्वाज—अंशु० के सप्तऋषि हैं। भृगु, वशिष्ठ, पुलस्त्य, क्रतु, काश्यप, कौशिक और अगस्त्य—सुप्र० के ऋषि हैं। पूर्वका० में अगस्त्य, पुलस्त्य, विश्वामित्र पराशर, जमदग्नि वाल्मीकि और सनत्कुमार का संकीर्तन है।

सप्त-ऋषि-वर्ग

महर्षि	व्यासादि	ब्रह्मर्षि	वशिष्ठादि
परमर्षि	भेलादि	श्रुतर्षि	सुश्रुतादि
देवर्षि	कण्वादि	राजर्षि	ऋतुपर्णादि
		काण्डर्षि	जैमिन्यादि

टि०—अभी तक हम भारतीय प्रतिमाओं के इन ब्राह्मण-प्रतिमाओं के ब्राह्म, वैष्णव, शैव, शाक्त आदि प्रतिमा वर्गों पर पदानुरूप प्रकाश डाल ही चुके हैं। प्रतिमा-शास्त्र (प्रतिमा-विज्ञान) बड़ा ही कठिन, पृथुल तथा व्यापक विषय है। यदि कोई भी अनुसन्धानाभिलाषी छात्र अथवा विद्वान् एक प्रतिमा-स्वरूप को भी ले ले तो उस पर बहुत नवीन उद्भावनाओं, अध्ययनों एवं स्थपत्यानुषंगों से अलग अलग प्रबन्ध तैयार हो सकते हैं। उदाहरण के लिए यक्ष-विद्याधर-किन्नर इसी विषय पर बड़ा अनुसन्धान अपेक्षित है। प्रथित-कीर्ति विद्वानों—जैसे डा० जितेन्द्र नाथ बैनर्जी, डा० स्टैला क्रैम्रिश, डा० मोती चन्द्र—जिन्होंने प्रतिमा, प्रासाद एवं चित्र पर ग्रन्थ लिखे हैं, उनकी बहुत सी त्रुटियों पर मैंने प्रकाश डाला और समाधान भी किया, उसे देखकर उन्होंने गद्‌गद हृदय से स्वीकार किया। लीजिए मुद्राओं को। इन पर अलग अलग मुद्राओं (हस्त, पाद,शरीर) पर प्रबन्ध लिखे जा सकते हैं। अतः भारत का विशाल शिक्षित समाज प्राचीन भारतीय वाङ्मय के प्रति बिल्कुल उदासीन है, तो उनके साधारण एवं स्वल्प ज्ञान के लिए मैंने यह सरल पदावली प्रस्तुत की हैं। अन्यथा यह वास्तु-कोष लगभग दश बृहद् ग्रन्थों में परिणत किया जा सकता है और ऐसे महान् कार्य के लिए जब मैंने भारत सरकार के हिन्दी-विभाग को लिखा (विशेषकर पारिभाषिक और तकनीकी विभाग) तो उनका जवाब आता हैं कि हमारे पास कोई योजना नहीं है तो मुझे बड़ा आश्चर्य हुआ। इसका एकमात्र यही कारण हो सकता है कि हमारे राष्ट्र-निर्माता अपनी राष्ट्रीय थाती का भी मूल्यांकन नहीं करते।

अब आइये बौद्ध एवं जैन प्रतिमा-वर्ग पर। समरांगण-सूत्रधार में बौद्ध एवं जैन प्रतिमाओं का कोई लक्षण नहीं मिलता है। यद्यपि यह अध्ययन विशेष कर इसी ग्रन्थ से सम्बन्धित है तथापि इन दोनों वर्गों पर थोड़ा सा संकेत आवश्यक है।

(ब) बौद्ध प्रतिमायें

टि०—बौद्ध प्रतिमाओं का विलास तान्त्रिक महायान से प्रारम्भ हुआ क्योंकि प्राचीन हीन-यान प्रतिमा-पूजा से सर्वथा विमुख था। हां, भगवान् बुद्ध के महा-निर्वाण के उपरान्त उस समय भी बुद्ध-चिन्हों एवं बुद्ध-स्मारकों की उपासना एवं पूजा प्रारम्भ हो चुकी थी। बौद्ध-दर्शन में भी जो शून्य-वाद था वह भी शिष्टों को संतुष्ट नहीं कर सका। अतः आगे चलकर ८वीं शताब्दी में बौद्ध दार्शनिकों में घनघोर तर्क प्रादुर्भूत हो गए। पहले तो शून्य और विज्ञान पर संघर्ष था, पुनः परिणाम यह निकला कि महासुख-वाद का सिद्धान्त विकसित हो गया और उसकी पृष्ठ-भूमि तान्त्रिक प्रभाव था। अतः इस तान्त्रिक अर्थात् शाक्त पृष्ठ-भूमि पर इस महासुख-वाद के सिद्धान्त पर वज्र-यान नामक सम्प्रदाय पल्लवित हो गया। आप नेपाल जाइए, तिब्बत या जापान घूमिए चीन की ओर मुड़िए सर्वत्र इन्हीं शाक्त प्रतिमाओं का बोल बाला है। अद्वय-वज्र-नामक बौद्ध दार्शनिक, जो ११वीं शताब्दी में उत्पन्न हुए थे, उन्होंने इस वज्रयान को विज्ञान-वाद और शून्य-वाद से भी आगे बढ़ा दिया। उनके अद्वय-वज्र-संग्रह का निम्न प्रवचन पढ़ें वही पर्याप्त है :—

> दृढं सारमसौशीर्यमच्छेद्याभेद्यलक्षणम् ।
> अदाही अविनाशी च शून्यता वज्रमुच्यते ॥

अन्त में यह भी निर्देश करना है कि कोई भी मध्य-कालीन बौद्ध-प्रतिमा बिना शक्ति के नहीं परिकल्पित हुई। तिब्बती भाषा में इसे याब यूम कहते हैं, अतः हम बौद्ध प्रतिमाओं को दो वर्गों में विभाजित कर सकते हैं :—

१. ऐतिहासिक बुद्ध—बोधि-सत्व आदि।

२. वज्रयान-तान्त्रिक—बुद्ध—ध्यानी-बुद्ध, बुद्ध-शक्तियां आदि आदि।

जहां तक ऐतिहासिक बुद्ध की बात है, हम भगवान् बुद्ध के रूप को दशावतारों में सम्मिलित कर चुके हैं। यहां पर केवल वज्रयान बौद्ध प्रतिमाओं से सम्बन्ध है जिनकी पदावली निम्न तालिकाओं में प्रस्तुत की जाती है।

प्रथम हम इन बौद्ध-प्रतिमाओं की द्वादश विधा उपस्थित करते हैं। :—

वज्रयानी प्रतिमायें—१२

१. दिव्य-बुद्ध, बुद्ध-शक्तियां और बोधिसत्व,

२. मञ्जुश्री

३. बोधिसत्व अवलोकितेश्वर,

४. अमिताभ से आविर्भूत देव,
५. अक्षोभ्य से आविर्भूत देव
६. अक्षोभ्य—आविर्भूत देवियां
७. वैरोचन से आविर्भूत देव
८. अमोघसिद्धि से आविर्भूत देव
९. रत्न-सम्भव से आविर्भूत देव
१०. पंच-ध्यानी बुद्धो से आविर्भूत देव
११. चतुर्ध्यानी बुद्धों से आविर्भूत देव
१२. अन्य स्वतंत्र देव एवं देवियां

ध्यानी बुद्ध	बुद्ध-शक्तियां	बोधिसत्व
वैरोचन	वज्रधात्वीश्वरी	सामान्तभद्र
अक्षोभ्य	लोचना	वज्रपाणि
रत्नसम्भव	मामकी	रत्नपाणि
अमोघसिद्धि	आर्यतारा	विश्वपाणि
वज्रसत्व	वज्रसत्वात्मिक	घण्टापाणि

	मानुष बुद्ध	मानुष-बुद्ध-शक्तियां	एवं मानुष—बोधिसत्व
१.	विपश्यिन्	विपश्यन्ती	महामति
२.	शिखी	शिखिमालिनी	रत्नधर
३.	विश्वभू	विश्वधरा	आकाशगंज
४.	क्रकुच्छन्द	ककुद्वती	शकमंगल
५.	कनकमुनि	कण्ठमालिनी	कनकराज
६.	कश्यप	महीधरा	धर्मधर
७.	शाक्यसिंह	यशोधरा	आनन्द

बोधिसत्व मञ्जुश्री के चतुर्दश रूप

१. वाक्	६. नामसंगीति	११. अरपचन
२. धर्मधातु	७. वागीश्वर	१२. स्थिरचक्र
३. मंजुघोष	८. मंजुवर	१३. वादिराट्
४. सिद्धैकवीर	९. मंजुवद्ध	१४. मंजुनाथ
५. वज्रानंग	१०. मंजुकुमार	

बोधिसत्व अवलोकितेश्वर के पंच-दश-रूप—

१.	षडक्षरी-लोकेश्वर	६.	पद्मनर्तेश्वर	११.	नीलकण्ठ
२.	सिंहनाद	७.	हरिहर-वाहनोद्भव	१२.	सुगति-सन्दर्शन
३.	खसपर्ण	८.	त्रैलोक्यवशकर	१३.	प्रेत-संतर्पित
४.	लोकनाथ	९.	रक्तलोकेश्वर	१४.	सुखावतीलोकेश्वर
५.	हालाहल	१०.	मायाजालाक्रम	१५.	वज्रधर्मलोकेश्वर

अन्य विवरण यथा द्वादश-वर्गीय देव एवं देवियां 'प्रतिमा-विज्ञान' तथा वास्तु-शास्त्र, द्वितीय भाग में द्रष्टव्य हैं। विशेष उल्लेख्य यह है कि अवलोकितेश्वर की प्रतिमायें विपुल हैं।

जैन-प्रतिमायें—जैन प्रतिमाओं का आविर्भाव जैनों के तीर्थंकरों से प्रारम्भ हुआ। सर्व-प्रथम प्रतीक, पुनः प्रतिमायें। अब आइये तीर्थङ्कर-प्रतिमा की ओर।

तीर्थङ्कर—इनके सम्बन्ध में निम्न प्रवचन अवतार्य है—

आजानुलम्बबाहुः श्रीवत्साङ्कः प्रशान्तमूर्तिश्च ।
दिग्वासास्तरुणो रूपवांश्च कार्योऽर्हतां देवः ॥

२४ तीर्थङ्कर	२४ यक्ष	२४ यक्षणियां
आदिनाथ	वृषवक्त्र	चक्रेश्वरी
अजितनाथ	महायक्ष	अजितबला
सम्भवनाथ	त्रिमुख	दुरितारि
अभिनन्दननाथ	चतुरानन	काली
सुमतिनाथ	तुम्बुरु	महाकाली
पद्मप्रभ	कुसुम	अच्युता (श्यामा)
सुपार्श्वनाथ	मातङ्ग	शान्ता
चन्द्रनाथ	विजय	ज्वाला (भृकुटि)
सुविधिनाथ	जय	सुतारा
शीतलनाथ	ब्रह्मा	अशोका
श्रेयांसनाथ	यक्षेश	मानवी (श्रीवत्सा)
वसुपूज्य	कुमार	प्रचण्डा (प्रवरा)

विमलनाथ	षण्मुख	विदिता (विजया)
अनन्तनाथ	पाताल	अंकुशा
धर्मनाथ	किन्नर	कन्दर्पा (पन्नगा)
शान्तिनाथ	गरुड	निर्वाणी
कुन्थनाथ	गन्धर्व	बला
अरनाथ	यक्षेश	धारिणी
मल्लिनाथ	कुबेर	वैरोट्या
मुनिसुव्रत	वरुण	नरदत्ता
नमिनाथ	भृकुटी	गान्धारी
नेमिनाथ	गोमेध	अम्बिका
पार्श्वनाथ	पार्श्व	पद्मावती
महावीर (वर्धमान)	मातङ्ग	सिद्धायिका

१० दिक्पाल—

१. इन्द्र	६. वायु
२. अग्नि	७. कुबेर
३. यम	८. ईशान
४. निर्ऋति	९. नागदेव
५. वरुण	१०. ब्रह्मदेव

९ ग्रह—नव-ग्रह सर्वविदित हैं—

१. सूर्य	६. शुक्र
२. चन्द्र	७. शनैश्चर
३. मंगल	८. राहु
४. बुध	९. केतु
५. बृहस्पति	

क्षेत्रपाल—एक प्रकार से यह जैनों का भैरव है।

श्रुत-देवियाँ—

१. रोहिणी	६. पुरुषदत्ता	११. महाज्वाला
२. प्रज्ञप्ति	७. कालीदेवी	१२. मानवी
३. वज्रशृंखला	८. महाकाली	१३. वैरोट्या
४. वज्रांकुशी	९. गौरी	१४. अच्युता
५. अप्रतिचक्रा	१०. गान्धारी	१५. मानसी
		१६. महामानसी

६४ योगिनियाँ— ये योगिनियां ब्राह्मणों से विलक्षण हैं ।

PART VII

ILLUSTRATIONS

N. B. On account of very limited resources, the plates, blocks and sketches could not be worked out. Thus they remain unappended. However, I am sure, a day will come when I may fulfil my wish to complete the objective treatment also, as promised to bring out Vastusastra Vol. *III.*

A NOTE

On brief references to the monuments with especial reference to Palace-architecture, is appended to satisfy this part.

Ashoka's Palace at Pataliputra—was described by Megasthenes as no less magnificent than the palace of Susa and Ecbatana. It was visited by Fa-hieun in the beginning of the 5th centuary A. D. at the time of Hieun—Tsiang, it was no more in the existence, had been burnt down and the place deserted. Recent excavations have revealed the remains of a great hall with stone pillars. The capitals of the pillars were ornamented which took many motifs in the onslaughts of later development like : *Amalaka* or Cushion ; Corinthian ; Doric ; *Gana*; Ionic; *Magadhan*; *Pallava*; Persepolitan ; Pot and Foliage.

Palace planning in the ancient city of Sirkap : The next landmark in palace remains is the ancient city of Sirkap, where the plan of the great palace has been made out vide the excavations by Sir John Marshall. It is partly Scytho-Parthian (Ksatrapa), partly of Kusana date. It shows a remarkable resemblance to the planning of Assyrian palaces in Mesopotamia, a feature remarkable in Ashoka's palace at Pataliputra.

Amaravati and Ajanta : The ancient heritage of Palace architecture is also illustrated in the sculpture and paintings at renowned sites of Amaravati where the various storeys as illustrated involve the representation of abundant architectural dteails of the walled and moated cities, palace buildings and *Toranas* etc. Ajanta paintings also illustrate palace architecture.

Gupta Palacearchitecture : In this period the palace-architecture seems to have got stereotyped and the main elements were a connected groups one or two storeyed pillared halls with flat or pointed roofs.

Mediaeval Palaces : After the Guptas, the archaeological evidence however of the early mediaeval palaces is rather rare. The renowned Dhara, the capital of Bhojadeva, is lost in oblivion. Similar is the fate of the other capital cities, But before we pass on to the later mediaeval palaces, I would like to propound a proposition that in early mediaeval and in th mediaeval period the palaces were

relegated into less prominence and temples assumed an enormous side-development in which most of the more prominent and imposing architectural designs and motifs were incorporated.

In the later mediaeval period from the 15th century onwards, but more especially in the 17th and 18th centuries, the emergence of Indian palaces shows yet another exuberance.

1. **Gwalior Palaces :** The palace in the Gwalior fort was partly built by Manasingh (1486-1518) and his successor Vikram Sahi; it was further added to, by Jahangir and Shah Jahan in the time of Mughal occupations. We may refer to Coomarswamy's description 'Indian and Indonesion Art' p. 121, wherein he has given a lucid comment on this palace art and architecture.
2. **Datiya**—the magnificient palaces and those at
3. **Orcha**—were built by Bir Singh Deo in the 17th century.
4. **Dig**—(Bharatpur Rajputana) palace and garden palace built by Suraj Mall in second quarter of the 18th century.
5. **Ambar**—(the former Capital of Jaipur state) built by another Mana Singh and Jai Singh I in the 17th century.
6. **Udayapura**—Capital of Mewar Since 1568. The imposing palaces built in various successions in the following order : (i) (a) Basi-Pol, *1600;* (b) *Tripulia gate, 1725;* (c) Rai Angan, 1571; (d) Ciniki Citra Mahal, 1725-34. (e) Bari Mahal or Amarvilas, 1699-1711; (f) Karan Vilas; 1620-1628; nevertheless it exhibits a real unity of the style; (ii) The Gulmahal, 1640 (on the Jag Mandir island); (iii) Jagnivas, 1740 (on another island in the lake)—all this assemblage is of the most romantic beauty.
7. **Jodhpur**—The fairy like old palace on the summit of the Jodhpur fort with its tremendous bastions dated from the 17th century. These are some of the more important examples of Rajaput Civil architecture with especial reference to Palace - architecture

This catelogue illustrates both the *Nivasa-bhavanani*—the Residential Palaces and the *Vilasa-bhavanani*—the Pleasure Palaces.